MANUAL OF HERALDRY

GALE PEDRICK
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GIFT

THE

The Crown

an hiiref.

a mdon's Shield

Mitre.

a baronet

badge.

Chief.

Battoon.

Fefs

Bars, *dancette.*

Chevron.

Chevronels.

Crofs. *engl.*

+lozengy.

+ Botonée.

+ croslet.

+ potent.

+ moline.

+ patonce.

+ pattee.

5 croslets fitchy.

Saltier.

Salt! *quarterly.*

Bordure.

Checky.

party, *per pale, &c.*

Subordinate Ordinaries.

Gyronny.

Pile.

Canton.

Fret.

Orle. *double T*

By B Barry High Street Bristol

THE POCKET HERALD.

In the arms of Princes of Nobles of Gentry

Colours.				Engraved.
*The metals gold and silver are engraved or. and argent.	Yellow	Sol	topaz	*or
	White	Luna	pearl	*argent
	Red	Mars	ruby	gules
	Blue	Jupiter	saphire	azure
	Green	Venus	emerald	vert
	Purple	Mercury	amethyst	purpure
	Black	Saturn	diamond	sable

called in heraldry

Furs ermine ermines erminois vair

The points of the Escutcheon or Shield.

Charges borne: a pheon's head; escalop

Explanation

1 the dexter Chief
2 precise middle Ch:
3 sinister Chief
4 honor point.
5 the fess point
6 nombril pt
7 dexter base
8 exact mid: base
9 sinister base

Charges borne: a trefoil slip'd; garbe.

Lines

engrailed
invected
wavy or undy
imbattled or crenelle
nebulee
indented
dancette
champaine
ragule

Differences or distinctions of houses.

for Archeir

the Lable
Crescent 2d
Mullet 3d
Martlet 4th
and the double Quater foil

5th son Annulet
6th Fleur de lis
7th Rose
8th Crofs moline
9th

Other Charges borne in Arms.

quater-foil star. lozenge. inescutcheon. mascle. billet. cinquefoil.

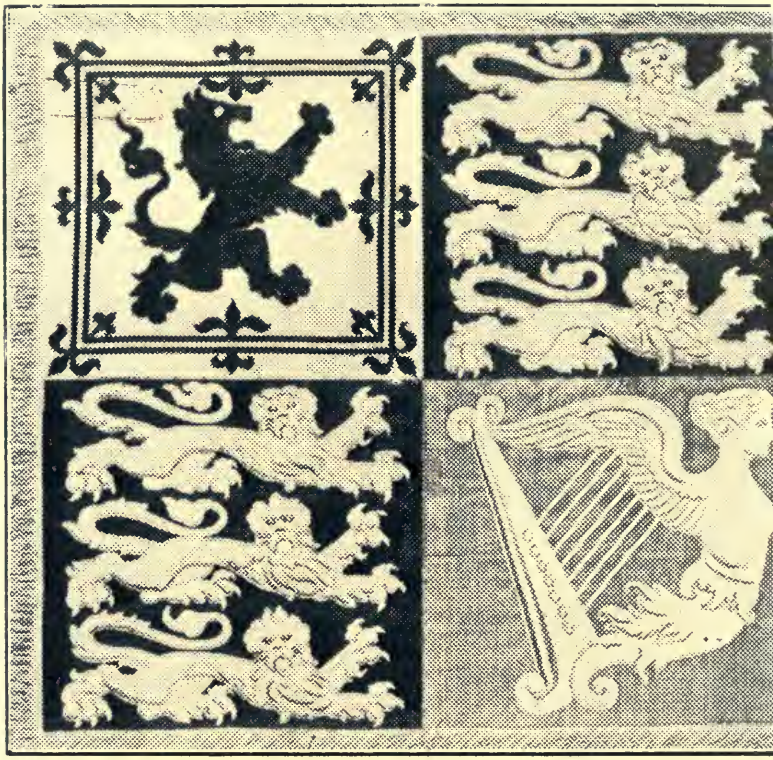
Roundlets distinguish'd by the colour.

tennis

Bezants. Plates Torteaux. Hurts. Pomeis. Golpes. Pellets. Orange.

Publish'd as the Act directs 1st Aug.t 1810

MANUAL OF HERALDRY



THE ROYAL GARTER BANNER OF HIS MAJESTY KING GEORGE V.

A Manual of Heraldry

BEING

A Popular Introduction to the Origin, Significance and Uses of Armorial Bearings; a Guide to the forms and regulations of the Art-Science of Blazonry and a Prelude to the Influence of Heraldry upon Poetry, Art, Architecture and Literature.

By

GALE PEDRICK, F.R. Hist. S.

Author of "Monastic Seals of the xiiith Cent.,"
"Borough Seals of the Gothic Period,"
etc.

"The boast of Heraldry, the pomp of power,
And all that beauty, all that wealth e'er gave,
Await alike the inevitable hour,
The Path of Glory leads but to the grave."

GRAY.

PHILADELPHIA:

J. B. LIPPINCOTT COMPANY

LONDON: T. WERNER LAURIE

TO

MY FATHER,

AS AN ACKNOWLEDGMENT OF INESTIMABLE
DEBTS I OWE TO HIM, THIS LITTLE
BO[redacted]ELY
INSCRIBED.

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PREFATORY NOTE

THAT there is a growing interest in, and revived taste displayed towards the study of Heraldry cannot be gainsaid, nor can it be disputed that this renaissance of sensibility in regard to a noble and fascinating theme is not only a welcome and healthy sign, but also a moral and intellectual one, since the art-science in question symbolises the most exalted ideals to which man can attain, and, moreover, puts forward countless brilliant instances as his exemplars. Further —and sufficient attention has never so far been paid to this fundamental point—it is absolutely impossible for anyone to understand and appreciate properly all the beauties of Poetry, Art, Architecture, or Literature, without some knowledge of Heraldry

To the furtherance of this reviving interest, perception and literary necessity there is, however, a serious obstacle, namely, the cost and rarity of books which deal with the subject, and therefore I consider the issue of this little work fully justified. In brief, my aims

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are, first, to tell the hurried but interested reader all that he really needs to know; second, to explain for his guidance the rules which govern the art-science of Heraldry, so as to enable him not only to interpret and comprehend any example he may encounter, but also exercise it himself; third, to enable him to appreciate, as he never did before, the innermost beauties of Dante, Shakespeare, Scott, and others, and to open his ears to the silent song of countless works of art and architecture, in which are emblematized deeds of chivalry, valour, and nobility; and, finally, if he desires, to lead him to a deeper study of one of the most fascinating themes imaginable. The curious and beautiful legends and anecdotes relating to chivalry and Heraldry will also, I hope, prove of interest, but I cannot vouch for their accuracy.

I think it will interest my readers to know that the illustrations on the end papers are facsimiles of those contained in a "Pocket Herald" and "Gentleman's Companion," published on both sides of a small card for the wallet by Richard Barry, High Street, Bristol, "as the Act directs," on the 1st day of August, 1810.

GALE PEDRICK.

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PART I.

PART I.

What is Heraldry?

In consequence of the great and drastic changes which time has effected in human ideals and conditions, the honourable significance with which Armorial Bearings were invested in the Golden Age of Coat Armour, if not completely extinguished, has now indisputably become largely diminished.

At first a simple means of identifying individuals on the field or at the tourney, within a very short time of their invention they were endued with, and employed to express, great honour and dignity. They proceeded from the Sovereign, the Fount of Honour, as estimable rewards for valour; registered the performance of countless exploits, and proffered the external marks of the true chivalric spirit then abroad. Besides, they comprised practical emblems of personal and family distinction, and became the exclusive possession of the noble and gentle. In consequence they were held in the highest possible esteem and respect, and the system implied by their use, exercised an

extraordinary ascendancy upon the manners and customs of the Middle Ages which they also served to colour.

The desuetude into which Armorial Bearings have fallen in these times is, of course, obviously attributable to the circumstances that the age in which they were devised to meet a current need, has passed away. The conditions of modern life do not call for their active exercise, nor could they consistently symbolise the ideals which now prevail in similar forms. To the same causes, the loss of their original dignity and consequence may also to a considerable extent be fairly ascribed.

But the greatest detriment which the ancient prestige of Armorial Bearings has sustained in modern times is due to the absence of all attempts to check and penalise the illegal assumption and use of arms, genuine or fictitious; the ease with which Armorial grants can be procured by individuals willing to disburse the necessary fees for the questionable concession, and to the fancies, absurdities, and fictions which during the last four centuries have been permitted to grow up around and debase true Heraldry—circumstances which have not only tended in a great measure to deprive Armorial Bearings of their ancient and honourable significance, but have brought their present-day employment largely into ridicule and contempt.

Armorial Bearings of antique origin, if they

have lost their ancient uses, still retain inviolate all their honourable significance and preserve their antique sanctity. They may rightly be regarded by their possessors, where inherited by lawful succession and consequently held by proper title, with legitimate pride, and should continue to excite that respect in which they were originally held. But since Armorial Bearings have ceased to be either the recompense of personal valour or merit, or marks of personal distinction, or the exclusive attributes of the nobler and gentler spheres, and, moreover, have cast off all the restrictions which governed their granting and use in the past, achievements which cannot boast an historical and worthy genesis can lay claim to no dignity whatever, nor can arouse, save in the ignorant, any feeling but amusement and disdain.

In view of the original purpose and character of Armorial Bearings, and of the growth of abuse which followed when they became obsolete, and also having regard to the fact that the regulations which formerly governed their bestowal and assumption have been dispensed with, it must be allowed that the intrinsic value of the arms of existing families can only be properly measured in these days by their antiquity, which in these circumstances, is likewise incontrovertible proof of their authenticity.

Between the ages of estimable Coat Armour and the present-day valueless Heraldry, it will

be fair to draw the dividing line at the end of the seventeenth century. It is obvious and undebatable that a shield actually invented and borne during the age in which Coat Armour was the especial privilege, the exclusive possession, and the distinguishing mark of the nobility and gentry, a shield possessing internally indisputable evidence of its antiquity, and therefore of necessity its authenticity, is far more estimable than any modern device, even if supported by the authority of the Heralds' College—which, as a matter of fact, was not incorporated until the reign of Richard III.

Armorial Bearings, in brief, comprise a symbolical and pictorial method of expression, anciently devised in the spirit and for the purposes indicated. They possess a range of peculiar ornament, as well as a fixed series of colours, and by a process of selection and combination of these, they indicate attributes of the persons, and often exhibit circumstances in relation to the houses employing them.

In this country, Armorial Bearings were originally adopted during the second half of the twelfth century, and by the end of the same century became fairly extensive. So far, their forms and uses were practically elementary, but in the succeeding century the system which they represented was raised to a science of the first importance. Rules were framed for their ordering, regulation and composition: various

terms and formulas were selected, and a language was adopted for their use; a method was defined for their technical description, and laws were laid down for their assumption and display. And similarly, with real property, they became hereditary in accordance with precedence, and certain ordinances of inheritance.

PART II.

PART II.

THE CLASSIC, ANCIENT AND HISTORICAL PRECURSORS OF ARMORIAL BEARINGS. EMBLEMS ORIGINATING WITH THE ANCIENT EGYPTIANS, GREEKS AND ROMANS. FIRST NOTION OF HERALDRY.

FROM the remotest ages of antiquity men have made use of the representation of living creatures and symbolical signs to denote bravery and courage, and to distinguish themselves as names now do individuals.

It was the custom of the ancient Egyptians to decorate their temples and monuments with figures of various animals, parts of human bodies, and mechanical instruments, each sign having a particular signification known only to those who were initiated in the rites and mysteries of their religion.

A lion was the symbol or hieroglyphic of strength and power; a bullock, of agriculture; a horse, of liberty; a sphinx, of subtlety. An eye, and a sceptre, represented a monarch; a serpent in a circle, the universe; and a ship and pilot, the governor of the world.

These magic signs, or hieroglyphics, were employed to record their laws and morals, and

to immortalise memorable actions. By this means, also, they transmitted to posterity the history of the world.

Sir John Ferne, an eminent authority on Heraldry, is of opinion that the custom of bearing emblematical insignia was borrowed from these hieroglyphics; whilst Alexander Nisbet, another authority, asserts that they owe their rise to the light of Nature, and were used in all ages and by all nations—no matter how simple or illiterate—to distinguish the noble from the ignoble.

The Children of Israel, it is asserted, displayed the ensigns of their fathers upon their tents; each family having a different device distinguishing it from others. This assertion is fully borne out in the *Book of Numbers* (ch. ii., verse 2), where we read that "every man of the children of Israel shall pitch by his own standard with the ensign of their father's house."

In all ages, cities and empires, as well as individuals, have been distinguished by certain badges; a pomegranate was the badge of Rhodes; an owl, of Athens; a bull's head, of Boetia; a pegasus, of Corinth; a minotaur's head, of Crete; a wolf's head, of Argos; a horse's head, of Pharsalia; a tortoise, of Peloponnesus; a sphinx, of Scio; a horse, of Thessaly; and a crescent, of Byzantium. A siege of the latter, by Philip of Macedonia, is rendered famous by a circumstance connected with it, which gave rise to the

adoption of the crescent as the badge of Byzantium. Philip attempted to take this city by surprise. A dark night was selected for the purpose, when it was hoped the citizens would not be prepared to resist the attack. Philip's designs, however, were frustrated, as the moon suddenly emerged from the black sky with uncommon brilliancy, illuminating distinctly every object around the city. The assailants were thus unexpectedly exposed to view and discovered by the citizens, who, now upon their guard, easily repulsed them. The Byzantines, in gratitude for this seasonable and supposed miraculous interference of the moon, adopted the crescent as the badge of their city; and by this it is represented, on the coins of that period, with a legend intimating the crescent to be "the Saviour of Byzantium." This device has since been adopted as the national emblem of Turkey.

Egypt was represented by a crocodile, an animal almost peculiar to that country, and on a medal of Augusta and Agrippa the conquest of Egypt is expressed by the metaphor of a crocodile chained to a palm tree, the symbol of victory.

Among the ancients it was the custom to stamp on the obverse of their medals and coins the image and superscription of their rulers; and on the reverse, to place symbolical figures and devices emblematical of their virtues and great

actions. These methods afford the most authentic documents of Roman history. By their aid man has been enabled to fix the chronology of the most important events in the world's history; and supposing all other records to have perished, we might still work out and reconstruct it.

It is possible, with great certainty, to determine the various ornaments and symbols used by different nations, as they supply us with the "pedigree of nations." The Goths were represented by a bear, the Franks by a lion, the Saxons by a horse, the Phrygians by a sow, the Greeks by an owl, and the Flemings by a bull. A diadem—a ribbon tied round the head with a floating knot behind—adorns the images of all the Grecian princes, and was an infallible mark of sovereign power. The Romans, who had an aversion to kingly power, allowed their Emperors to assume a radiated crown, the symbol of divinity. The Senate permitted Julius Cæsar to wear a laurel crown, the badge of conquest, and the Armenian Kings wore a tiara, which was esteemed the badge of imperial power in the East—Constantine is delineated on some medals wearing a triple crown upon his head for Europe, Asia, and Africa; on others, the princes are represented holding a thunderbolt, to intimate that their power on earth was as great as that of Jupiter's in heaven. The bust of an Empress was frequently adorned with

a crescent, to imply that she was the moon, as her husband was the sun, of the state. The figure of the crescent also adorned the sandals of the Roman nobles to distinguish them from the plebeian, and for the same reason the Greeks wore grasshoppers in their hair.

Attributes, or symbols, have been employed in painting and sculpture in all nations where these arts were practised, and were added to figures to intimate their particular character. A cornucopia is the attribute or symbol of *Abundance;* a flower-bud, of *Hope;* a palm, of *Victory;* a sceptre, of *Authority;* and an olive, of *Peace.* The Egyptians are said to have chosen the ostrich feather as the symbol of *Truth and Justice*, for the reason that when this feather is held upright, it is seen to be perfectly even and square on both sides, the stem dividing it exactly through the centre, which is the case with no other feather.

The characters of ancient mythology and paganism had each their symbol by which they were distinguished. *Minerva* is represented by a shield, on which is displayed the head of Medusa; *Neptune* by a trident; *Apollo* by a harp; *Juno* by a peacock; *Venus* by an apple, the prize of beauty; *Ceres* by a garland of wheat; *Hercules* by a club; and *Mercury* by a caduce. *Apis* is represented by a bull, and sometimes by the lotus, the water lily of the Nile—the emblem of Creation. *Isis* was distinguished by certain

flower-buds, considered by the ancient Egyptians to be emblematical of the perpetual bloom of the inhabitants of Heaven.

From the earliest days of Christianity, signs and symbols have been substituted for figures of the Apostles in painting and sculpture—St. Peter is represented by the keys, St. Paul by a sword, St. Andrew by a cross, St. James by a pilgrim's staff, St. John by a chalice with a winged serpent issuing from it, St. Bartholomew by a knife, St. Philip by a staff with a cross at the top, St. Thomas by a lance, St. Matthew by a hatchet, St. Matthias by a battle-axe, St. James-the-Less by a fuller's club, St. Simon by a saw, St. Jude by a club, and St. Mark by a winged lion. The arms of the City of London consist of a shield upon which is quartered a sword erect, the emblem of St. Paul, who is the special patron of the British metropolis. The ancient republic of Venice has for ages borne as its emblem the winged lion of St. Mark, holding between its paws the book of the laws of that evangelistic saint whose remains were brought to Venice from the Levant.

MONTGOMERY

FIG. 1.

The bucklers and standards of the ancients were commonly adorned with different figures, which circumstance undoubtedly gave us the first notion of Heraldry. The Persians carried in battle a golden eagle on a white flag; the Corinthians, a winged horse; the Messinians, the letter "M"; the Lacedœmonians, the letter "L"—the initial letters of these states—and the Parthians and Scythians, a dragon. The standards carried by the Roman legions were various; a wolf, minotaur, horse, boar, have all been indifferently borne according to the humour of the commander. The eagle was not assumed until the second year of the consulate of Marius, when this emblem was taken from the Persians, who, up to that period, bore an eagle; and this was the emblem of Imperial Rome up to the time of Constantine. When Rome became "queen of the earth," adding conquest after conquest to its bold ambition, the eagle was portrayed with two heads to express a rule that claimed to extend over the Eastern and Western empires, and also to intimate that, though the empire seemed divided, it was only one body. The German Kaisers and the Russian Tzars have adopted the two-headed eagle as the emblems of their respective nations, both of whom claim to be successors of the Roman Cæsars. The eagles were not painted on flags, but fixed in relievo of gold and silver on the tops of standards' pikes, with the wings

displayed, and frequently with a thunderbolt in the talons.

Constantine the Great, when about to engage the enemy, in that awful moment which precedes the shock of battle, looked upwards to see if the sun god *Apollo* looked favourably on his northern legions, and a new wonder in the sky met his gaze. It was a luminous cross suspended in the heavens, a halo surrounding it, and inscribed with the words, "*In hoc signo vinces*"—"by this thou shall conquer." He was astounded at the miracle, and bowed his head and worshipped the symbol he had before despised. Victory was promised to him, if he adopted the cross as his ensign, and he accepted it as the symbol of his new-born faith in the Crucified.

Constantine immediately displayed the cross on his standard, and by that he conquered. He marched into Rome, and that evening saw a new standard waving above the seven-hilled city, and from that time the cross, with a cipher expressing the name of Jesus, was the emblem of Imperial Rome.

The Common Seal of Colchester, as well as the arms of the town, perpetuates a pious boast of the inhabitants which anciently they were sincere in making. The obverse presents a perpendicular façade, of three divisions, with a pinnacled and crocketed pent-house on either side. It dates from the fifteenth century but

finds its prototype in an earlier seal which dates from the thirteenth. In the central division, St. Helena, crowned and embracing a long cross, sits enthroned under an elaborate canopy. Above, in a small canopied niche, is the half-length figure of our Lord, and in the base between two ravens, a shield displaying the arms of the town, a cross raguly between three crowns, the one in base enfiling the cross. St. Helena, "whom the cross made famous," the patron saint of Colchester, and her illustrious son, Constantine the Great, are reputed to be "natives." She is considered to have been the daughter of a British Sovereign, by name, King Coel, famed in popular song as "Old King Cole" —from whom, if we accept local tradition, Colchester derives its name. In spite of the conquest by the Romans, certain British Sovereigns are reputed to have exercised a measure of authority over their people, who regarded the city of *Cymbeline* as the seat of their native monarch. The story of King Coel of Colchester, scouted by historians, is variously related in early MSS., and is to the

COLCHESTER

FIG. 2.

effect that one *Coel Godebog*, otherwise *Coel* the *Free-Liver*, or *Coel Goodfellow*, having slain a King of Britain, was, in consideration of his submission to the Roman General Constantius—afterwards Emperor Constantius I.—permitted to exercise the nominal sovereignty of Britain. Afterwards he is said to have rebuilt Colchester, where his daughter, a lady of unrivalled beauty, was born, and to have given her in marriage to Constantius, Constantine being born to them there in due time. But although it is certain St. Helena was a British princess, there is no evidence that Constantius was in Britain before Constantine was twenty-four years of age. The cross upon the seal embraced by St. Helena—as well as the cross raguly in the arms—alludes to her finding of the *True Cross*. According to legend, having embraced Christianity late in life, and being seized by a desire to discover the cross upon which Christ had been crucified, she made a pilgrimage to Jerusalem, and after considerable search, found three crosses buried upon Calvary. In order to identify the True Cross, the three were successively applied to a woman stricken with a fatal disease, and when the third touched her the diseased woman arose perfectly cured.

But this is a diversion, although *apropos* of our theme, bearing in mind that Heraldry is a symbolical and legendary language.

When the Danes invaded Britain during the

reign of Alfred the Great, they brought with them a banner, upon which was embroidered the image of a raven, and was considered by them to carry great fatality with it. This banner was said to have been wrought by the sisters of Hinguar and Hubba expressly for this expedition, and it was asserted by the Danes that on the approach of success the raven would seem to rise, clap its wings, and make as if to fly, but on the approach of defeat the bird would seem to droop. So great was their faith in the power of this mystical standard, that when it was taken from them by Alfred's soldiery, the Danes were panic-struck, and, considering all hope lost, their army was easily routed.

One of the Kings of France, in an early expedition against the Flemings, bore a flying hart as his device. Froissart, the old chronicler, mentions a curious dream of this King which gave rise to this symbol. He dreamt he was in the city of Arras attended by all the flower of chivalry, when a knight came to him and placed a beautiful falcon on his wrist. The King was much pleased with the gift, and, attended by the Constable of France, took the bird into the fields. Finding plenty of herons, they let go the falcon, and it immediately flew so far away in the direction of Flanders that they could scarcely see it. The King, fearing he should lose his bird, rode on as fast as possible until he came to a dense wood, where, as it was

impossible to pass through on horseback, he had to dismount. The falcon drove the herons so far before it, that at last it was entirely out of sight, and the King, seeing the impossibility of following, was much vexed. Whilst in this anxiety a beautiful hart with two wings appeared to issue out of the wood, and lay down before him. The King mounted to go in search of his falcon, and like one tutored to obey its rider's pleasure, the hart carried him over the tops of the high trees, where he saw his falcon striking down a number of birds. He called to it, and almost instantly it came and perched on his wrist. The hart carried the King back to the spot where he had left the Constable; the King dismounted, and the hart returned to the woods and was seen no more. When the King awoke he was astonished at the vision, and the figure of a hart was so agreeable to him that he adopted it as his badge.

The lily, or *fleur-de-lis*, the ancient emblem of France, is said to have been brought from Heaven by an angel to Clovis, who had made a vow to build a church if he proved victorious in a pending battle. This is the traditional account of the *fleur-de-lis*, but most probably it took its origin from the iron point of the javelin, which was similar in shape, used by the ancient French. It was the emblem of France for a long period up to the formation of the Republic, when the tricolour was substituted for it.

PART III.

PART III.

AUTHORITIES OF BRITISH ARMS, DOCUMENTARY AND MATERIAL. SEPULCHRAL MONUMENTS. MEDIÆVAL STAINED GLASS, SCULPTURE AND PAINTINGS. THE COLLEGE OF HERALDRY. ROLLS OF ARMS. ORIGIN OF SEALS.

NOTWITHSTANDING the honourable significance and high importance of Armorial Bearings, and the extensive uses of their assumption in mediæval times, no system existed for the complete registration of those granted and borne, and no official record was kept with the least fulness. Consequently, there are no historical documents, nor signs of documents, providing anything approaching a complete record of early arms to which we can refer, nor by recourse to which the *antiquity* and *authenticity* of every existing achievement can be tested. Evidence of genuine arms, in a widely scattered form, we do possess in abundance, but although this serves as a reliable criterion of antiquity and authenticity in the cases involved, when reviewed collectively, it renders at best but a very incomplete chronicle of mediæval Armorials.

The evidence of Bearings actually granted and borne during the Armorial epoch remaining, is divisible into two classes, *i.e.*, *material* and *documentary*.

The former class of testimony is composed of, to some extent, and largely contributed to by, the sepulchral monuments which, elaborated with Armorial achievements, abound in our cathedral, abbey, and parish churches; by Early English stained glass sustaining heraldic devices, discoverable in many church windows, as well as numerous castles and old manor houses; by *sculpture* of the same period and character, which is to be found in considerable quantities within ecclesiastical and domestic buildings; by paintings on panels of the same description met with less frequently, on some shields and banners actually used on the field or at the tourney, which have also survived the centuries, and in certain illuminated manuscripts which repose in public and private collections. Individually and collectively, these Armorials chronicle a number of antique coats-of-arms, concerning the antiquity and authenticity of which there can be no possible doubt.

The second body of proof of authenticity and antiquity of Armorial Bearings in certain instances is contributed by, and in some measure provided by, various official documents in the custody of the Heralds' College; by numerous heraldic MSS. in the national and other public,

as well as private, libraries, and by documents cited in certain County Histories, and other works of a kindred character. All these contain numerous, albeit fugitive, records of the grant and assumption of legitimate arms, and may be safely adduced as evidence both of their antiquity and authenticity.

Chief, however, both in age and importance, amongst extant proofs of authentic mediæval achievements are what are known as *Rolls of Arms*. These comprise a number of long, narrow parchment strips, consisting of, or rather containing, the appellations and dignities of certain contemporary personages, and complete delineations of their Armorial insignia. Generally speaking, it is doubtful under what conditions these Rolls were compiled, but numerous examples have descended to us. In point of date, they recede as far back as the reign of Henry III., and almost completely embrace the period in which Heraldry was in spirit, form, and essence, pure and undefiled. The earliest, so far discoverable, is dated A.D. 1245, and the latest, A.D. 1512. The most curious of all is the well-known Caerlaverock Roll, A.D. 1300, which, recounting in metrical form and in Norman French, various incidents connected with the famous siege and capture of the fortress indicated—by Edward I.—incidentally describes with particular fulness the Armorial Bearings displayed and borne by all the princes, nobles,

and knights who bore a part in the same. This singular Roll has been published with useful observations, but the chief, and indeed all the others, can only be referred to in the original manuscript.

With the exception of one particular volume of proof only, these Rolls constitute collectively by far the most valuable evidence of the proof of the *antiquity* and *authenticity* of such mediæval Armorials as are in use to-day. Important as they are, however, in so far as they proceed, they are very far from complete; as already implied, there is no single Roll, or series of Rolls, which provides a full record of all the Bearings borne during the actual Armorial period.

The excepted body of testimony regarding the antiquity and authenticity of Bearings consists of Armorial Seals, which not only provide the most extensive, the most important, and the most weighty volume of evidence, but constitute as well the chief authorities of English Armorials.

Not long after the Norman Conquest, the practice of sealing was established as a legal necessity in this country. As a natural consequence, seals were regarded as objects of prime significance, and to the circumstances of their legal importance and their widespread use are due the creation and preservation of a great and infinitely varied number, far in excess of

all other kindred illustrations put together.

To be of value, it was essential that each seal should be distinguished by a device peculiar to its possessor; to meet this requirement, the Bearings displayed upon the knightly shield were represented upon the seal, and thus seals obtained their Armorial character.

They comprise original works and supply indisputable contemporary authority for the arms they bear. Each was produced with particular care. Their devices were approved and sanctioned by their owners, and their original authenticity was ratified by their continued use during successive generations. They not only provide the genesis of the bearings of armigerous families, and find esteem as such, but are the chief sources of all Armorial insignia. Consequently, the Armorial evidence of seals is of the highest order. The accuracy of those achievements enumerated on the Rolls is tested and proved by comparison with them, and these Rolls are greatly amplified by such Armorial Seals as cover the same period.

Whilst the contents of the Rolls referred to, as well as particulars afforded by all other material and documentary forms of evidence, are well known and fairly easy of access, the exact contrary is the case with Armorial Seal remains corresponding in date. The value of a family genealogy is dependable, if not altogether, to a very great extent, upon the point to which it

can be traced in the first instance, and the distance to which the gentility of its house can be established in the second. As their subsequent employment continued to indicate and bear witness to the social standing of its members and descendants, the assumption of Armorial Bearings marked the original exaltation of a race to armigerous rank, and consequently, since they are of a remote period, and sustain the exclusive attributes of the *nobility* and *gentry*, the seals to which we have referred are not only indisputable proof of the *age*, but of the antique gentility of the families concerned. Indeed, the real genealogical value of a house is marked and confirmed by them. Whilst a coat-of-arms, unrecorded upon an Armorial Seal contemporary with the real age of Heraldry—in which the use of coat-armour was the privilege and exclusive mark of nobility and gentry—cannot be defined as necessarily fictitious, or the fact accepted as negative evidence against the claim of a family to antiquity or antique gentility, it is obvious that an early Armorial Seal is proof of both concerning the race to which it appertains.

The apparatus represented by Armorial Bearings, as already mentioned, was elevated to a mediæval science of the first consequence in the thirteenth century. Their principal forms and constituents were then determined; their decorative elements were chosen, and their

colours fixed. Descriptive terms and formulas were devised, and their language assigned them; a practice was instituted for their composition and laws framed for their assumption and use. Notwithstanding their supreme importance, no complete history of the original adoption, use, and development of Armorial Bearings has so far been compiled, whilst in regard to their real character, principles, and regulation, early Heraldic literature can hardly be regarded as particularly informative.

The most valuable material for constructing the History of Armorial Bearings, and the most comprehensive data for the elucidation of their forms and principles available, is now proffered by Armorial Seals. Upon them, in fact, these annals are graven with such incontestable fidelity, such wealth of illustration, and such extraordinary fulness as to be almost entirely adequate. Moreover, in addition to exhibiting combinations of composition in endless variety, and in illustrating all their forms and elements, from them may be completely deduced all the characteristics, objects, and formulas, as well as an entire idea of their usages. Furthermore, they convey contemporary delineations, all embodying the proper heraldic aspect of the achievements they illustrate and chronicle, and compose a collection of antique and authentic Bearings, the Armorial life and spirit of which no other similar accumulation can effectively

emulate, either in intensity, numbers, or truth. As previously implied, seals were introduced into England about two centuries before the system of Armorial Bearings was exalted to the dignity of a science.

The use of seals as marks of authenticity to letters and instruments is of great antiquity. In the *Book of Jeremiah* there is an interesting instance of the custom of sealing and other formalities attending a Jewish purchase. This custom of sealing arose from the illiteracy of the times, some authentic mark to a document being absolutely necessary. The ancients had their seals engraved on precious stones, and in the art of seal engraving they excelled, there being many specimens extant that surpass anything of the kind produced in modern times. Among the Greeks, Pyrogotelles was a master of the art, as was Dioscorides amongst the Romans. Augustus's head engraved by the latter was deemed so beautiful that several of the succeeding Emperors employed it as their seal. It was at first forbidden to have images of the gods upon seals, but in process of time this was little regarded, and it became common enough to have the figures of deities, as well as heroes, monsters, brutes, and even friends engraved on seals. Cæsar had an image of Venus; Pollis of Alexander, a sphinx; Pompey, a frog; and Centius, his grandfather. In 609, when Mahomet began to think of propagating

his religion beyond the bounds of Arabia, he sent letters to the neighbouring princes inviting them to embrace Mahometanism, but before sending these letters he caused a silver seal to be made, upon which he had engraved in three lines the following words:—"Mahomet, the apostle of God." The custom of the Saxons was for such as could not write to affix the sign of the cross to their documents, and this practice is still maintained in our own times by uneducated persons, who make a cross for their mark. The Normans, a brave but illiterate race, first introduced the practice of sealing into England, and even when learning had made its way amongst them, they continued the custom, which in our day is still practised, but now a seal must be accompanied by the signature. The impressions on these seals were knights on horseback, or devices according to fancy; heraldic devices were not introduced upon seals until the reign of Richard I., upon the establishment of a Heraldry proper, when it became customary to have the same device engraved on the seal as was borne on the shield. The devices depicted on the seals of some old Boroughs are of a very interesting character, that of Lyme Regis, in Dorset, contains a whole geographical and historical description of that town. On this seal a ship is represented on the sea carrying at the masthead a three-tailed pennon charged with the cross of St. George. At the sides of

the mast are placed banners, displaying on one the lion of England, on the other the arms of Leon and Castile. At the prow is fixed a group representing the Crucifixion, with the Blessed Virgin and St. John; at the stern is St. Michael, the archangel trampling upon a dragon, holding a crosier in his right hand, and in his left a shield charged with the cross of St. George. On the border of the seal are the sun, moon, and stars. This is not the arms of Lyme Regis—it is far too elaborate a device for a coat, especially of its period. The arms consist of two blue wavy bars, on a golden field surmounted by a lion. The curious device on the seal is thus interpreted:—The English lion plainly tells that Lyme Regis is a royal borough; the wavy azure shows that it is a maritime, and not an inland town, and the ship corroborates this. The ship itself (it is a round ship, and not a war-galley) and the waves, sun, moon, and stars speak of commerce and distant voyages. The pennon at the masthead, with the cross of St. George and its three tails, is emblematic of England with the Holy Trinity. The banners displayed on either side of the mast, which form part of the central group of the seal, point to the fact that the revenues of Lyme Regis were among those settled to secure the Queen's dower. The forward group (the Crucifixion) tells of the previous connection of the town with the Abbey of Holy Mary of Glastonbury, whose interest

here Edward I. had acquired, whilst the group after shows that the town, represented in the likeness of the ship, was regarded as being under the protection and pilotage of St. Michael, the patron of the church and borough. This is but a single instance of what interesting facts and information can be gleaned from an old borough seal, and there are many such still in use.

Some distinguishing mark was demanded by each seal, and it is frequently discoverable that the device of a seal designed prior to the Armorial epoch suggested and supplied the genesis of the hereditary achievements of the same family, and so found a place in the realm of Armorial illustration. In proof, two examples may be cited. The arms of the house of *Innes*, which comprised (A.D 1431) three mullets, azure, on a field argent, are to be traced to the single mullet which constituted the pre-heraldic device of the seal of William Innes, or De Ynays, attached to his deed of homage to Edward I., dated A.D. 1295, whilst, similarly, the arms borne by the Montgomeries, Earls of Eglintoun, which comprised (A.D. 1431) three mullets, azure, find their origin in the seal of their ancestor, John Mundegumri, A.D. 1175, which displays an isolated *fleur-de-lis* upon the field, and not upon a shield. Such seal instances, in addition to supplying the fount of the Bearings of those families to which they relate, enable us to institute comparisons between truly Armorial

devices with the designs which preceded them, and are estimable on both grounds. Mediæval seals therefore present, in the second place, not only the most authoritative material and the most comprehensive history of Armorial Bearings obtainable, but a history that is almost entirely sufficient. In addition, they afford the most valuable exposition of the science, the most reliable exemplifications of its principles, and the most complete exhibition of its practice and illustration.

PART IV.

Armorial Instances of Classic, Ancient and Historical Devices.

CHAPTER I.

THE LION—THE BULL—THE HORSE—THE SPHINX—THE EYE—THE SCEPTRE—THE SWORD—THE SERPENT—THE SHIP.

IN a previous chapter we indicated the assumption of devices in classic, ancient, and historic times, and, if only for the purpose of comparison, it may be interesting to see how, in later centuries, some of the most famous have passed into the realm of Armorial illustration.

We will take the lion, first used by the ancient Egyptians as a symbol of strength and power—the king of beasts still maintains his natural metaphorical value. This beast is perhaps the most frequent of all Bearings. In early Heraldry, it is generally represented *rampant*, while leopards are represented *passant guardant*, and hence the arms of England are more correctly blazoned *leopards*. Probably, however, the same animal was intended, but different names given according to the position; in later times the name *lion* was given to both. The chief evidence is that the first entry in one of our earliest rolls of arms runs thus: "*Le Roy d'Angleterre porte gules, trois leopards*

d'or (Roll, *temp* Henry III.), and in the early roll of Edward II. the royal arms are blazoned *gules, the leopards passant or*, and such they still remain. The lion is drawn conventionally, as is right and proper, and the design is suited to the material or character of the work into which it is introduced. The position of *rampant* is the one most common, as it was thought to be the most natural for the lion. It signifies rearing, but with the sinister hinder leg and the sinister fore leg lower than the two dexter legs respectively. The lion is rarely represented rearing with both its hind legs touching the ground and its fore legs even. In the time of Henry III., the Earl of Arundel bore a gold lion on a red field; contemporaneously, so did the Count de Lisle, with this difference—that his lion was blue on a gold field. Here we get an example of the countless combinations, in form, colour, and position, which makes Heraldry unique in its diversity. In the time of Edward II., Sir Roger Felbrigge bore on a field gules, a lion *saliant*—that is to say, rearing with both its hind legs touching the ground and its

FIG. 3.

fore legs even. A further instance of this posture is evidenced by the arms of *Robert Snowden, Bishop of Carlisle* (1616—21), who bore azure, a lion *saliant*, or; the families of *Lighton*, Sollance, and Jermyn also display the lion in the posture indicated. The head of the lion, however, may be turned to face you, when it is said to be *rampant guardant*, or it may be turned completely round, when it is said to be *rampant reguardant*—and an ugly-looking beast it is! Two lions facing each other—just contemplating the fray—are *combatant*. Examples of the first are furnished by the families of Fitzhammon, Catesby, Holland, Earl of Kent, Jenkins, Morgan, Bishop of Bangor (1666—73), Vivian, Agmar, and Lucas. The lion as *passant* is frequently represented *guardant*. As already said, the *leopard* was the ancient term used, and this in some cases evidently implied a *lion passant guardant*. Of course, if the animal is spotted, a leopard itself is meant. The arms of Palgrave bear a lion *passant*, and so do those of Lyland, and others. To William I., William II., and Henry I., two lions *passant* guardant in pale were ascribed, but on no contemporary authority. Sir Robert de la Mare (*temp.* Edward II.) bore two leopards *passant*, and his contemporary, Sir John, three lions *passant* in pale. The Company of the Staple Merchants—incorporated by Edward III.—displays, *inter alia*, a lion *passant* guardant,

Lions may also be blazoned as *couchant;* they should then be represented with their heads erect. The term *statant* is also found occasionally applied to the lion that is standing with both the fore legs touching the ground. It may also be *sejant.* A lion *couchant* is part of the achievements of Tynte and Erleworth; a lion *statant*, of Segre and Neale; and a lion *sejant*, Huggison. Lions are frequently crowned; they are also subject to various treatments, sometimes being charged with some device on the shoulder and sometimes collared. A lion may also be represented supporting some other charge. Lions may also be of any tincture, even parti-coloured. In the days of Edward II., Sir John de Segrave bore a lion *rampant* crowned, and his colleague, Sir John de Beauchamp as well, with the difference that the lion of the first was blazoned *argent*, and the other sable. The arms of Alexander are five barrulets, over all a lion *rampant*, crowned and sustaining a battle-axe; but the positions, and colours, and situations on the shield in which the lion figures are too numerous to mention. But this is a curious one; *Hopton*, which coat exhibits a lion hopping on a tun, an example of punning Heraldry some mediæval heralds, with doubtful taste, used to indulge in. A lion may be armed, or armed and langued, of a different tincture (*i e.*, with its tongue, claws, or teeth, etc., of such tincture);

or *disarmed*—that is, deprived of claws and teeth; also *enraged*, or incensed—that is, with fire issuing from the mouth and ears. Here are a few varied cases: A lion *rampant* crowned and langued, *Pickering*; a lion *rampant*, crowned, armed, and langued, *Turberville*, Bishop of Exeter, 1555-9; a lion *rampant*, enraged, *Ettrick*; and a lion *rampant* incensed, Morgan ap Meredith, Lord of Tredegar, co. Monmouth.

Beyond these, Heraldry frequently describes the lion's tail in the blazon; for instance, the animal may be represented as *coward*—that is, with its tail hanging down between the hind legs (whence the English word); it may also be represented with the tail erect, but this is rare, the ordinary position of the tail being as if crossed over the back; it is very often forked—that is, a double tail, and this is sometimes represented knotted.

An illustration of the forked tail is discovered on the brass of Symon Malory, who died in A.D. 1580, in Woodford Church, Northants. Simon de Montfort, the great Earl of Leicester (*temp.* King John), bore a lion with its tail knotted, and so did Sir Adam de Welles in the time of Edward II., and so did many of his contemporaries, as evidenced by a Roll of Arms of that epoch. Lions may also be represented *couped*, when they are called demi-lions, and there are, besides this, some singular combinations of two or several lions' bodies, but with

only one head, as witness the shield of John Northampton, Lord Mayor of London, 1381-1382, which discloses a bi-corporate lion rampant coward ducally crowned. Lions' heads sometimes occur in blazon, but more frequently leopards' heads. A Roll of Edward III. exemplifies this in the blazon of William de Rednesse, which comprises three leopards' heads on a chevron. The same charge also figures in the arms of Mitchell, Barnes, De la Pole, Earl of Suffolk, Gibbons, Faringdon, Morland, and many others. Finally, there are lioncels. When two or more lions occur in the same coat not separated by an ordinary they are more properly blazoned as lioncels, except on a royal coat, or in the case of two lions combatant or addorsed, the dignity of a lion being supposed not to allow a competitor in the same field. Practically, however, in modern blazon the term lioncel is only used when there are five or six. The arms of the famous William Longspee, Earl of Salisbury (natural son of Henry II.), and of Humphry de Bohun, Earl of Hereford, are found very frequently on old glass and the like. The seal attached to the will of the latter is an excellent bit of mediæval heraldic art. The arms of Longspee—six lioncels three two and one—are varied from those of Anjou, the ancient inheritance of his father's family, which were eight lioncels, or perhaps originally more.

Now we come to the second classic figure on our list, namely, a *bullock*, the hieroglyphic or symbol of agriculture. He is rarely seen in ancient Rolls of Arms, but in later times is tolerably frequent; and we find also the ox, the cow, and the calf all duly blazoned. The latter is distinguished in heraldry by the absence of the horns. The term buffalo is rarely used in English heraldry. The charge is often used associated with the name, as in the case of Oxford, Oxendon, &c. A bull may be horned, hoofed, unguled, and armed of a different tincture, and it may be collared and even belled. The arms of Oxford City is a punning device, an ox passing over a ford of water. Besides this Oxendon, Oxley and Veal furnish examples of the ox and the calf; Cowell, of the cow, and Cavell and Calverley, further examples of the calf. Bull's heads are perhaps more commonly found than the animal itself, generally erased, sometimes couped, often caboshed. Generally the horns are blazoned of a different tincture. The families of Bullock and Turnbull each bear bulls' heads. The winged bull is also one of the Evan-

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FIG. 4.

gelistic symbols (St. Luke). The four symbols, which have their origin in the mystical interpretation of the first chapter of Ezekiel (verse 10), compared with the fourth chapter of Revelations (verses 6—9), occur together at least in one case, namely, that of Reynolds, Bishop of Worcester, afterwards Archbishop of Canterbury, 1314-1327. The house of Luke displays that of the evangelist implied alone. Now we come to the horse, the sign of Liberty. In Greek mythology Pegasus was a winged horse, which sprang from Medusa's blood, and typifies the "flight of fancy." It does not occur in ancient rolls of arms, and less often than would be expected in modern coats. It is represented as standing, as trotting, as courant, or in full career, and as saliant or rearing: it may be, saddled and bridled. In English arms the horse is sometimes represented as *spancelled*, a term used when its fore and hind legs are fettered together. Very frequently horses' heads only are given. A horse is borne as the insignia of the House of Hanover—ancient Saxony—and is found blazoned as *The White Horse of Hanover*. It is also borne by Bromfaling, Cavell, Restlings, Trotter, Coulthard, and others. Horsley, Bishop of St. David's, A.D. 1778, and afterwards of Rochester and of St. Asaph, bore three horses' heads couped and bridled. Jones, who preceded him in the same See, A.D. 1692, displayed three nags' heads erased. The horse-

shoe is found as a charge amongst the earliest arms we have. There are usually six or eight nail holes. Three or six horse-shoes are said to have formed the early coat of the *Ferrers*, Earls of Derby, who afterwards bore the horse-shoes as a border to their arms. Robert Ferrar, Bishop of St. David's, 1548-1564, bore three horse-shoes on a bend; the Farriers' Company, which was incorporated A.D. 1670, appropriately bears three horse-shoes pierced.

The Sphinx, emblem of subtlety and silence, is a monstrosity of Egyptian origin, composed of the head and breast of a woman, the body of a lion, and the wings of an eagle. It is supposed to have infested Thebes and devoured its inhabitants till Œdipus solved its riddle, when it perished. It was also used by the Greeks, who probably derived it from Egypt. It is more often used as a crest than a coat of arms. It was borne in the arms of Sir John Moore, the hero of Corunna. It also figured in the shield of *Cameron* (co. Argyll), and of *Berry* of Norfolk, now an extinct baronetcy. The harpy was a similar monstrosity, represented as a vulture, with the head and breast of a woman, and was considered to be the offspring of Neptune and Jena. A harpy is mentioned as the insignia of Nuremberg, and figures in the arms of *Moorby* and *Mesville*. Allied to the harpy is a badge which is found sometimes carved on stonework of the reign of

Richard III., and is usually attributed to this King. It is supposed, however, to represent a falcon, not a vulture, with the head of a woman. The *Chimera* is said to have the face of a maiden, the mane and legs of a lion, the body of a goat, and the tail of a dragon, but it is only used as a crest.

In classic times an eye and a sceptre stood for the monarch and monarchy. In armorial times we find the two symbols divorced. The human eye, with no particular significance, is sometimes represented in arms; the eyes of animals are rarely referred to. Eyes occur in the shield of *Delahay*—blood-red ones, too!—*Dodge*, of Suffolk, bears, inter alia, a silver eye weeping and dropping. *Watt* and *Leigier* also bear human eyes.

In the case of the sceptre, it is still the ensign of royal authority, but is seldom borne singly. It is occasionally found in connection with a sword, the two placed saltire-wise, or held in the hand of some king or saint; but a sceptre in bend between two crowns is evidenced in one achievement; a sceptre crossed by another in that of Percy; azure, three sceptres in bend or, *Portrea;* a sceptre also figures in the matriculation of *Montgomery*, Earl of Mount Alexander.

Anciently the serpent in a circle stood for the Universe. It is now more regarded as a symbol of cunning and treachery. The serpent or snake, for in heraldry they are synonymous, is

found in the ancient rolls under the name of *bis*. The word survives in the Italian, *biscia*, or cobra of Milan. The reptile occurs infrequently in coats of arms, and its position should be described. In the arms of *Caius* it is represented erect. It may also be drawn gliding or fess-ways, or may be encircled. It so occurs in the arms of Whitby Abbey. The device was probably suggested by the fossil ammonites found in the lias clay there, which were at first supposed to be petrified snakes. In the time of Henry III. Count de Trevsteyn bore a red snake —if this was not a serious work, we should be disposed to suggest he might have seen one, and had adopted it as a reminder for the rest of his life that he had better keep off strong wine! Cotter, Longshare, Ducat, and other families are amongst those in which the serpent figures. The snake is also represented twisted in a knot—or nowed. It is thus represented in the crest of Cavendish. They are sometimes blazoned with tails in their mouths; at others round a pillar or round the necks of children. The adder is another variety of this *genus*.

A ship and pilot, which anciently emblematized "The Governor of the World," are no longer seen together, although the human figure is very prominent in many shapes and forms. We cannot, however, associate an armorial man with pilotage, although there are several watchmen. A pilot does figure in the device in which

originated the arms of the city of Bristol, but he was a very atrocious person—nothing less than a wrecker, whose duty it was to entice ships in peril into the "Secret Quay" and then rob them.

The ship, somewhat in the sense in which it was anciently employed, since the supremacy of the sea implies the governing of the world, is much in evidence in armorial illustration in various antique forms. It is found especially in the insignia of seaport towns and of merchants' companies. The form varies greatly in different examples, being for the most part copied from the existing fashion. Ships and castles are so greatly varied in form that they present greater difficulties than almost any other bearings. They consist of lymphads, or galleys, mediæval boats with stern and forecastles rigged and sometimes manned. In most cases they were derived from the ancient seals of the various seaports which respectively employ them. Meares was assigned a three-masted galley; Crawford, amongst other detail, a ship of three masts; Poole, a ship in full sail proper; but there are many examples. The hull, or hulk, is sometimes figured separately, and in a few cases—the insignia of the Cinque Ports being the most characteristic example—a portion only of the hull is shown. Often, too, the hulk is conjoined to some other charge.

The ancient badge of *Rhodes*, a pomegranate, has its heraldic imitation in "the apple of

Grenada." Tree, branch, and fruit are all found borne in arms. The badge of Catharine of Arragon consisted of a pomegranate.

A tree is blazoned on the arms of *Wilkes;* it also figures in the arms of the College of Physicians, which was incorporated 1523. Doctor Lopus, Queen Elizabeth's physician, also displayed a pomegranate. Bishop Breson, of Winchester, 1597-1616, employed the fruit in an armorial sense, and it can be seen in the arms of Gardiner, Guildford, Barr, Ford, Grange, and others.

There is no connection, of course, between Rhodes and our pomegranate, but it serves to give a peg whereon to hang a few heraldic illustrations.

FIG. 5.

CHAPTER II.

THE OWL—THE WOLF—THE TORTOISE—THE CRESCENT—THE CROCODILE—THE BEAR.

The emblem of Athens was an owl, which seems fitting in the case of this ancient seat of wisdom and culture. This bird occurs often in English heraldry. The owl was also a symbol of death. The device of Orsini, Duke of Paliano, was an owl, with the motto in Latin, "Despise not the lot of fate." The Ethiopians, when they wished to pronounce sentence of death upon a person, carried to him a table, upon which an owl was painted. When the guilty man saw the device he was expected to destroy himself with his own hand. Not much of a choice! Shakespeare always gives the owl as portending death:

"Out on ye owls! nothing but songs of death!"
Richard II., Part iv., Sc. 1.

Macbeth says:

"It was the owl that shriek'd, that fatal bellman
Which giv'st the stern'st good night!"
Act I., Sc. 2.

Henry VI. also gives us:

"And boding scritch owls make the concert full!"

Part ii., Act 3, Sc. 2.

Pliny says:

"The scritch owle betokeneth alwaies some heavie newes, and is most deevable and accursed and mainly in the presages of public affairs. He keepeth ever in the desert; and loveth not onely such unpeopled places but also that are horrible hard of access. In summer he is the very monster of the night, neither crying nor singing out cleare, but uttering a certain heavy groan of doleful moning. And, therefore, if he be seen either within cities or otherwise in any place abroad, it is not for good, but prognosticatith some fearful misfortune."

Why the poor wise bird has deserved to be saddled with such an evil reputation is beyond us; but the subject is getting gruesome, and we will leave it. The owl is always depicted full-face in heraldry. It is found in an old Roll of Arms, under the name of *huit*. In one coat the horned owl is named. An owlet is only borne in French arms; the French also have the screech-owl. In England, 3 owls are borne by *Prescott;* the same number by *Brigge*, by *Oulny*, also three by *Beringham*. Bishop *Oldham*, of Sodor and Man, 1481-1486, bore amongst other things three owls in silver. Owls are also exhibited by a large number of other families, so its ill-repute

is at a discount in spite of Macbeth and Pliny

A bull's head was the emblem of Boetia, in ancient geography, a district of Greece; the inhabitants are now reputed to be rustic and dull, but perhaps they are not unhappy for the same two reasons. We have already heraldically treated the bull and his head. But the device involves a warning. Prospero Colonna (ob. 1523), Lord of Paliano, was one of the most renowned captains of Italy. His hereditary hatred of the Orsini induced him to join the French party, because Virginio Orsini had attached himself to the Aragonese. By his help Charles II. entered Rome, but Prospero afterwards became re-united to King Frederick, who made him Grand Constable of Naples, and charged him with the care of taking Cæsar Borgia to Spain. Prospero had the generosity not to look upon his prisoner, that he might not be supposed to exult in his face. Confident in the constancy of the lady of his affections, Prospero took for his companion a gentleman of low degree, to whom she unfortunately transferred the love he thought was his own. Feeling that he had been the author of his own ruin, Prospero took for his device the Bull of Perillus, which had proved the death of its inventor, "I suffer a death befitting my invention." Another story in this connection. "Good King René" (ob. 1480) was Duke of Anjou and titular king of three kingdoms. He was also

Duke of Lorraine, by right of his wife, and from him the houses of Lorraine and Guise descended. Imprisoned by his nephew, René resigned his duchy and retired to Provence, where by his paternal rule the good King is said to have restored the Golden Age. Hoping better times would put him in possession of his kingdoms, he took for his device a bullock, bearing an escutcheon of his arms and with the motto "Step by Step," meaning that though the bullock walks slowly, yet in time it achieves the end of the journey, and thus he hoped little by little to advance his cause, and arrive by slow degrees at the object of his ambition.

The Pegasus of Corinth, an ancient city of Greece with a history full of vicissitude, is next in our chronology, but we have already attended to him in speaking of the heraldic horse, though not particularly. The old seal of the Knights Templars is said to have borne the device of two knights on one horse, and it is not improbable that to some rough representation of this device the members of the bar had given the classical name of Pegasus, and so adopted it as their arms. It was assumed in the time of Elizabeth, and still distinguishes the Inner Temple. This well-known figure of classical mythology also figures in several coats of arms, such as those of Mildmay, Drayton the poet, Earl of Dunraven, Macqueen, &c.

Crete, as already mentioned, was represented

by the head of Minotaur, a figure of Greek mythology, half-man, half-bull, offspring of Pasiphae, and slain by Theseus, but the head does not appear in English heraldry. It was borne, however, by Gonsalvo Perez, an Italian, in mediæval times, within a labyrinth, with the motto, "In silence and hope."

Argos, the most ancient city of Peloponnesus and capital of Argolio, merged in the Roman province of Achaia, 146 B.C., had as its mark a wolf's head. Both the animal and its head figure frequently in our heraldry, the latter particularly as a crest. It is also found in a few early instances adopted by families into whose names some form of the word "Lou" enters. The head is perhaps more frequently borne than the whole animal. It may be rampant, saliant, combatant, statant, but most frequently simply passant. *Lowe*, of co. Wilts, displays a wolf passant. In the time of Edward II., Sir John Le Low bore, amongst other elements, three wolves; and Sir William Videlou also three wolves. The families of *Lovell*, *Wilson*, *Bushe*, *Grenford*, *Dickison*, and numerous others also embrace the wolf in their arms in some form or other. John Lowe, Bishop of St. Asaph, 1433, afterwards of Rochester, 1444-67, displayed three wolves' heads erased in a bend. Mathias Corvinus, King of Hungary (ob. 1458), bore a crown, the canting arms of his family, and also a wolf, those of his father, to which he

added the motto, "He nourishes his own and other pledges of love," meaning that as the wolf treated with kindness Romulus and Remus, the offspring of man—his mortal foe—so he would also pardon and be merciful to his foes.

The horse's head of Pharsalia we need not go further into, but the tortoise of Peloponnesus invites some little heraldic notice, although its armorial life is about as uninteresting as its natural one. This animal is usually borne *displayed tergiant*, i.e., showing a full view of its back in plan. When standing upright it should be blazoned *erect* or *hauriant*. A silver tortoise is borne by *Gawdy;* a tortoise with fleur-de-lis and a cross by *Le Neve;* a tortoise erect by Cooper, and three tortoises hauriant by *Harpent*. Cosmo de Medici, the first Grand Duke of Tuscany (ob. 1574), amongst his many ensigns adopted the tortoise with a snail, and the motto, "Hasten slowly," a device suggested by the crab and butterfly of Augustus, or the dolphin and anchor of Vespasian, "Do nothing rashly. Let your haste be restrained by caution." The same device was expressed by the dolphin and chameleon of Pope Paul III.

The Sphinx, the ancient symbol of subtlety, used by Scio, calls for no more English allusion; but Cæsar Augustus, it is interesting to observe, displayed as his seal a sphinx, implying thereby that the secret intentions of a prince should not be divulged. When Augustus was in Asia, he

authorised Agrippa and Mæcænas, who administered affairs during his absence, to open and read the letters he addressed to the Senate before anyone else, and for this purpose he gave them a seal upon which was engraved a sphinx, the emblem of secresy. This device gave occasion to ridicule, and to the saying that it was not surprising if the sphinx proposed riddles, upon which Augustus discontinued it.

We have already fully dealt with the *horse*, the badge of Thessaly, the largest division of ancient Greece. Philip the Second of Spain took the device of a horse leaping the barriers of a circus, with the motto from Juvenal, "One world is not enough," alluding to his empire in the New World.

The story of the crescent and its adoption by the Byzantines has already been told, and its assumption as regards the the national emblem of Turkey. Let us now look at it briefly, from the point of view of a constituent of our own armorials. It consists of a half-moon with the horns uppermost. A crescent as such is the ancient ensign of the Turks, and was without doubt introduced into heraldry (properly so called) by the

CHAPMAN

FIG. 6.

Crusaders, and hence in arms dating from Henry III.'s reign onwards it is very frequently employed. It is also the mark of cadence assigned to the second house. Frank de Boun, *temp.* Henry III., bore a crescent; so did, in the reign of Edward II., Sir William de Rythe, and so did Sir John de Hanlon, Ritheve, Wantland, Rous, Earl of Stradbroke, Dyson, and other valiant warriors. William de Kilkenny, Bishop of Ely, 1254-56, bore five golden crescents on a field of red. King René, to whom we have already referred, instituted the order of the Golden Crescent, with the motto, "*Los en croissant*," meaning that we require fresh praise as we increase in virtue and honour. Vicenzo Gonzaga, fourth Duke of Sabionetta and Travetto, d. 1612, bore a crescent with the word, "*Sic*"—"Thus"—which some explain to mean, "Thus I shall grow more illustrious." Ferdinand Gonzaga, sixth duke, went one better. He adopted the Sun, with the legend, "Not with borrowed light," meaning that he shone by his own merit alone. But we have more to say about the sun in heraldry later on.

Egypt, as we have seen, was identified by a crocodile, an animal almost peculiar to that country. There are but two known cases of the occurrence of this beast, which is the same as an alligator, in English armorials. The family of *Hitchcock* bear a chevron between three alli

gators; and that of Dalbiac, *inter alia*, the head and forelegs of a crocodile. Cardinal Gonzaga (ob. 1525), the brother of Gian Francesco, repenting of having been, with Cardinal Aragon, the means of the election of Leo X. to the Papal See, bore as a device a crocodile with the motto, "*Crocodili lachrimae*," as signifying the dissimulation of those who are full of fair words, but with hatred in their hearts as the crocodile pretends to shed tears to attract passers by within his reach. "The crocodile," says Albertus, "kills men and then weeps," hence the epithet of "crocodile's tears," so often alluded to by poets. Shakespeare makes Queen Margaret say that Henry is:

"Too full of foolish pity; and Gloster's show
Beguiles him, as the mournful crocodile
With sorrow snares relenting passengers."

Henry VI., Part ii., Act 3, Sc. 1.

And Othello, in his rage, exclaims:

"If that the earth could teem with woman's tears,
Each drop she falls would prove a crocodile."

Act 3, Sc. 1.

Again, Lelia, in Beaumont and Fletcher, declares:

"No, I would sooner trust a crocodile
When he sheds tears, for he kills suddenly
And ends our cares at once."

THE CAPTAIN.

No wonder, with this evil reputation, the crocodile does not figure prominently in heraldry.

The Goths, it has been noted, were represented by a bear, a famous and frequent charge in the armorial menagerie. He is frequently in German arms, and in some instances in Scottish, but is comparatively rare in English arms, though not infrequent as a crest, and sometimes the head or gambs are chosen for the latter apart from the body. The canton of Berne, in Switzerland, as well as the Abbey of St. Gall, exhibit the bear in their insignia. Bears also appear as supporters and badges. The family of Bernard, for obvious reasons, display a bear. In the time of Edward II., Sir Richard de Barlingham assumed three silver bears upon a red field, and the Norfolk Flowerdews exhibit three sea or polar bears. Jean, Duc de Berry (ob. 1416) was the third son of the King of France. When only nine years old he fought by the side of his father at Poitiers, and was nine years in England as one of the hostages of the Treaty of Bretigny. Indulging in the hope that one day he would be King of France, and wishing his wife, whom he called Oursine, to partake of his expectations, he took a bear for device, with the motto, "Oursine, le tempô vendra." His tomb is now in the crypt of the cathedral at Bourges, his feet resting upon a she-bear. His son-in-law, Louis de Bourbon, is also described as coming out to Charles VI. well appointed in a robe of crimson

velvet all covered with bears. The arms of Sonnachiosi Academy (Bologna), are a bear, which animal, according to Pliny and Aristotle, sleeps six continuous months of the year. The motto runs, "I hope by vigils to make up for sleep," implying that as the members had hitherto been lazy and indifferent to fame, henceforth they would strive by study to make up for lost time! As already mentioned, the arms of the canton of Berne consist of Gules, on a bend or, a bear sable. Hence, when Charles the Rash invited the Emperor to join the confederacy against the Swiss cantons, he was referred, as answer to Æsop's fables, not to bargain for the skin of the bear before it was taken; while Hagenbach, his bailiff on the Swiss frontier, observed, "We must skin the bear of Berne to make ourselves coats." In A.D. 1213, the Emperor Frederick II. instituted, at the Abbey of St. Gall, the order of the Bear, St. Ursus being the patron. Flavio Orsini, who cultivated poetry, oratory, music, painting, sculpture, and other arts, adopted, as a device, a bear sucking its paws, to imply that he fed upon the resources of his own mind, as the bear fattens on his own paws, with the motto, "Himself his own nourishment." The ancient family of Orsini, of Rome, had a bear for a device. This family was in perpetual rivalry and discord with the Colonna and Sonelli, with whom they were often in arms in the

middle of the city, and bore for device a bear from whose nostrils issued the smoke of its breath, with the motto, "The moved abhor the moving." But when the Italian families began to form themselves into factions, so that in the time of the Emperor Frederick II., the Milanese were divided into Visconti and Torriani; Genoa into Adorni and Fregosi; Florence into Guelphs and Ghibelines; and the Roman families into the Colonnese and Orsini, the Orsini took for a device the bear with an hour-glass, and the motto, "Time and the hour." Some attribute the device to the Orsini lords when they separated from Cæsar Borgia. The Cæsarini family had the device of a column with an eagle, their arms, upon the top, and a bear chained at the base, upon which was made this distich:—

"Restore the eagle to the Emperor, the column to the Colonnas,
The bear to Orsini,—the chains are yours alone."

The ensign of the Colonna family is a silver column, with base and capital of gold, the latter surmounted by a golden crown, the grant of the Emperor Louis of Bavaria, in acknowledgment of the service rendered to him by Stefano Colonna who, when chief senator of Rome, crowned Louis in the Capitol contrary to the

wishes of the Pope. When Pope Alexander VI. banished from Rome Cardinal Giovanni and the other Colonnese lords, the "twelve sons of iniquity," they took refuge in Naples and Sicily, and assumed as device a tuft of reeds shaken by the winds, with the motto, "We are bent, not broken, by the waves." King Frederick of Naples took them into his pay. Thus, after devastating their country by their private wars, the Colonna family found themselves reduced to live by the sword and serve any party who would employ them. Always in rivalry, and often in open arms with the Orsini, Pope Julius II. succeeded in effecting a peace between the two families, on which occasion a medal was struck representing a bear embracing a column, with the motto, "To the country's safety."

BATH

FIG. 7.

CHAPTER III.

THE BEAR (cont'd)—THE BOAR—THE THUNDERBOLT.

WE have not yet done with our heraldic stories of friend Bruin. *Titian*, the great Venetian painter, took for his device a bear licking her cub into shape, with the motto, "Nature is the more powerful art,"—the strongest efforts of art can never attain the excellence of Nature.

"The cubs of bears a living lump appear
When whelp'd, and no determined figure wear,
The mother licks them into shape, and gives
As much of form as she herself receives."

Dryden.

Hence the scholastic phrase, "licking the cubs into shape."

Gloster declares that Nature did disproportion him

. . . in every part,
"Like to a chaos, or an unlick'd bear whelp."

Henry VI., 3rd Part, Act 3, Scene 2.

Felice Orsini, wife of Marcantonio Colonna, took as her device the constellation of the Little

Bear, "Happy with no setting," alluding to her name and surname. Paolo Regio, Bishop of Vice Equense, took as his device, two bears playing in rain, with the motto, "It will clear up." As it is the nature of these animals to play when it rains, looking for fine weather, so he, in the troublous times in which he lived, looked to Heaven for sunshine and tranquillity. But the most famous of all bear devices, as far as our country is concerned, is the renowned bear and ragged staff, belonging to the Earls of Warwick. The title of Warwick has been borne successively by the families of Newburgh, Beauchamp, Nevill, Plantagenet, and Dudley. The bear and ragged staff belonged to the Saxon lords of Warwick, and was adopted by the Newburghs, first lords after the Conquest. It is a continuation of two badges of that ancient line, which sprang, according to family tradition, from Arthgal, one of the Knights of the Round Table. Arsh, or Narsh, in the British language, is said to signify a bear, hence this ensign was adopted as a rebus upon his name:

EARL OF WARWICK

FIG. 8.

"Arthgal, the first Earl of Warwick, in the

days of King Arthur, and was one of the Round Table. This Arthgal took a bere in his arms, for that, in Britisch, soundeth a bere in English."

Leland's *Collectanea.*

Morvidus, another Earl of the same family, a man of wonderful valour, killed a giant with a young tree torn up by the roots, and hastily trimmed of its boughs. In memory of this exploit his successors bore as their cognizance a silver staff, on a shield sable. This is only a bit of legendary heraldry. By marriage, the Earldom of Warwick devolved upon the Beauchamp family, " Bold Beauchamps," as they were styled.

" That brave and godlike brood of Beauchamps, which so long,
Them Earls of Warwick held; so hardy, great and strong,
That after, of that name it to an adage grew,
If any man adventurous hapt to shew,
Bold Beauchamp men him termed, if none so bold as he."

DRAYTON, *Polyolbion.*

The adventures of the valiant Sir Guy Beauchamp, who

" . . . did quell that monstrous cow,
The passengers that used, from Dunsmore to affright,"

Polyolbion.

are fully related in "The Legend of Sir Guy," published in the *Percy Reliques*:

"On Dunsmore Heath, I also slewe,
A monstrous wyld and cruell beast,
Called the Dun-cow of Dunsmore Heath;
Which many people had opprest.

"Some of her bones in Warwicke yett
Still for a monument doe lye;
And there exposed to lookers' viewe,
And wondrous strange, they may espye."

—THE LEGEND OF SIR GUY.

"The noble Earl of Warwick, that was call'd Sir Guy,
The infidels and pagans stoutlie did defie;
He slew the giant Brandimore; and after was the death
Of that most ghastly dun-cow, the divile of Dunsmore Heath."

St. George for England (Ibid).

And again *(Ibid)*.

"At once she kickt, and pusht, at Guy
But all that would not fright him,
Who wav'd his winyard o'er Sir Loyn
As if he'd gone to knight him."

But enough of the doughty Sir Guy. Thomas de Beauchamp, fourth earl (ob. 1406), bequeathed

to his son Richard a bed of silk, "embroidered with bears," likewise the harness with "ragged staves." His effigy on the monument erected to him and his wife in St. Mary's Church, Warwick, has the jupon charged with cross crosslets—the Beauchamp arms; the plate of his elbow and scabbard of his sword are decorated with ragged staves; his feet rest upon a bear, and the monument is profusely decorated with the family badge. His son Richard fifth Earl—the very personification of Chaucer's true knight, who

. . . . "loved chivalrie,
Truth and honor, freedom and curtesie."

was sent on an embassy to the Council of Constance. In a tilting match which took place before the Emperor Sigismund and his Empress, a German knight challenged Earl Richard "for his lady's sake," and was killed in the encounter. The Empress was so struck with the Earl's prowess that she

"Toke the earl's livery, a bere, from a knyghtes shoulder, and fer great love and favour she sett it on her shuldre; then Erle Richard made oone of perle and precious stones and offered herr that, and she gladly and lovyingly received it."

On the death of the Duke of Bedford, Earl Richard was appointed Lieutenant-General of France, and embarked for that country. Being overtaken by a tempest, he caused himself to be

attired in the tabard of his arms, he, his wife and son to be lashed together to the mast of the vessel, that if their bodies were found they might all be interred with the honours that belonged to their race. But he died at Rouen, 1439, his body being brought to St. Mary, Warwick, where he has a magnificent tomb, in his epitaph bears and staves being introduced as stops. On the death of Earl Richard's grand-daughter, the honours of the illustrious house of Beauchamp devolved upon the Lady Anne Beauchamp, wife of Richard, Earl of Salisbury, who was subsequently created Earl of Warwick, 1442; the Great Earl of Warwick (Neville), "the King-maker,"

"Proud setter up and puller down of Kings,"

Henry VI., Part iii., Act 3, Sc. 2.

the greatest and best of our old Norman chivalry, kinglier in pride, in state, in possession, and in renown than the King himself.

"For who lived King, but I could dig his grave,
And who durst smile when Warwick bent his brow."

Henry VI., Part iii., Act 5, Sc. 2.

First attached to the House of York, he was made Captain-General of Calais, where he was so popular that everyone bore his badge, no man esteeming himself gallant whose head was not adorned with his ragged staff, nor no door fre-

quented that had not his white cross painted thereon. Stowe mentions his coming to London in 1458, with 600 men, all in red jackets, embroidered with ragged staves before and behind, who were lodged in Warwick Lane, and that in his house there were often six oxen eaten at a breakfast.

Shakespeare constantly designates the great Earl by his cognizance. We have already suggested that a proper appreciation of the poet's glorious effusions cannot be understood without some knowledge of the art-science we are treating. In the 2nd Part of *Henry VI.*, *Act* 5, *Sc.* 1, the Duke of York says:

" Call hither to the stake my two brave bears,
That, with the very shaking of their chains,
They may astonish these fell lurking curs;
Bid Salisbury and Warwick come to me."
(Enter *Warwick and Salisbury.*)

Clifford:

" Are these thy bears? we'll bait thy bears to death,
And manacle the bearward in their chains,
If thou dar'st bring them to the baiting place.

Plantagenet:

" Oft have I seen a hot o'erweening cur
Run back and bite, because he was withheld;
Who, being suffer'd with the bear's fell paw,
Hath clapp'd his tail between his legs, and cry'd;

And such a piece of service will you do,
If you appear yourselves to match Lord Warwick."

And again:

Clifford:

"Might I but know thee by thy household badge."

Warwick:

"Now by my father's badge, old Nevil's crest,
The rampant bear chained to the ragged staff,
This day I'll lift aloft my burgonet . . .
Even to affright thee with a view thereof."

Clifford:

"And from thy burgonet I'll rend thy bear,
And tread it under foot with all contempt,
Despite the bearward that protects the bear."

Of course, this was an idle boast of Clifford's, because he did nothing of the kind.

When, resentful of the injuries he had received from King Edward, Warwick joined the Lancastrians, a numerous army flew to his standard, everyone was proud of wearing his cognizance, the bear and ragged staff, in his cap, some of gold enamelled, others of silver, and those who could not afford the precious metals cut them out of white silk or cloth. At Barnet, however, was killed the mighty Earl. The Earldom of Warwick was revived by Edward VI., in favour

of John Dudley, afterwards Duke of Northumberland, father of Lord Guildford Dudley and of Robert, Earl of Leicester, the ill-fated favourite of Elizabeth. The title devolved on his elder brother Ambrose, but Leicester adopted the Warwick cognizance. Leicester's New Year's gift, in 1574, to Queen Elizabeth was a fan of white feathers set in a handle of gold and precious stones, on each side a white bear and two pearls hanging, and a lion rampant, with a white muzzled bear at its feet. The ragged staves are also audaciously introduced, with true love-knots of pearls and diamonds, in a head-dress he presented to his royal mistress in the twenty-second year of her reign.

Poor Amy Robsart! But she had the melancholy satisfaction of knowing that her unfaithful husband paid a big price for his infidelity. However, she had the best of the "Virgin Queen," inasmuch as she had Dudley's passionate love, and she alone.

In Warwickshire there is a proverb that "The bear wants a tail and cannot be a lion," which is explained thus:—When Robert Dudley, Earl of Leicester, was Governor of the Low Countries, disusing his own coat of the green lion with two tails, he signed all instruments with the bear and ragged staff. Being suspected of an ambitious design of making himself absolute over the Low Countries (as the lion is the king of beasts), some of the enemies of the Earl and friends to the

freedom of the Dutch, wrote under his crest, set up in public places, in Latin, the axiom:

"The bear, never can prevail
To lion it for want of tail."

This proverb is applied to those who, not content with their own condition, aspire to what is above their worth to deserve or their power to achieve. And so we leave poor Bruin. We have dealt with him at great length, but in view of the remarkable manner in which he figures in antique and modern history, in Continental as well as English Heraldry, in English art and poetry, the attention bestowed upon him is not ill-deserved. He still serves as the badge of the county of Warwick, and Drayton did not regard him as unworthy of notice. We will quote in support two excerpts:—

"Stout Warwickshire, her ancient badge the bear—"

"Quoth warlike Warwickshire, I'll bind the sturdy bear";

and "Stout Warwickshire" has every reason to feel proud of *ursus* under his many colours. Personally, we have never met him in the flesh, nor have any wish to do so; but where he appears in art, or letters, or Heraldry, he is a welcome guest, because he conjures up in our minds so much that is interesting and beautiful. As a parent he may well be taken into consideration in respect of his licking young cubs into shape.

The Franks were represented by a lion, the Saxons by a horse; but we have already dealt fully with both emblems. Phrygia, a country of Asia Minor, a Roman province, 47 B.C., and annexed to the Turkish Empire in 1392, bore a *sow* as its device. Although tasteful on the table, it must be admitted she is not a pleasant stable companion. The pig, pure and simple, is almost ignored in English Heraldry, and his better-half likewise. Continental Heraldry does not treat him with the same contempt. The Marquises of Maillane and Houdetot, as well as the Norman family of Hautot, all bear black pigs. In his wilder form as a boar he comes into his own. The word boar implies the wild boar, and he plays a considerable part in Heraldry, and in poetry, as we shall later see. He occurs, perhaps, more frequently in Scottish than in English coats of arms. He was called by the old Heralds, *sanglier*. A young wild boar is termed a *grice*, and is borne by the family of that name. The term *marcassin* is also used for a young wild boar, and this should be represented with tail hanging down instead of twisted. The term *hog* is also employed. The *boar*, besides being represented in the various ways common to other animals, *i.e.*, *passant*, *rampant*, *statant*, etc., may be represented *enraged*. It may also be differenced as *crined*, *tusked*, and so forth. More frequently the heads were borne than the whole animal, and are represented as lying length-

ways, unless expressed otherwise. The family of *Trewarthen* bear a boar *passant;* so does that of *Boar*, for apparent reasons. *Grice* bears three *grices* passant, on a bend. Indeed, the boar in some phase or another distinguishes the arms of *Kellet*, *Danskine*, *Swynethwayte*, *Craddock*, *Cochrane*, and *Betham*, and a good many others. In the time of Edward II., Sir John de Swyneford bore three boar's heads, and so did his comrade, or contemporary, Sir John de Wynsingtone, but differently tinctured. Before that, in the reign of Henry III., Adam de Swynebourne, bore three boars as his armorial cognizance. Later, *Bushe*, Bishop of Bristol, 1542-54, employed a fesse between two boars passant. Boars are sometimes found as supporters, for instance, as dexter supporters of the arms of *Campbell*, of Perth, and in one M.S. they are seen as supporters to the royal arms of Richard III. This same King had, when Duke of Gloster, adopted the boar as his badge, and it is supposed that he called one of his heralds *Blanche Sanglier* from this. The wild boar is also occasionally used as a *crest*, as well as the boar's head.

It has been mentioned that ancient Roman princes are sometimes represented holding a thunderbolt, to intimate that their power on earth was as great as that of Jupiter in heaven.

The *thunderbolt* figures as a bearing in English Heraldry. It is a charge derived from the classic mythology, in which the emblem is as-

cribed to Jupiter. In one instance it is only outlined, or *chased*, on the escutcheon. It is the crest of the families of *Carnagie* and of *Hawley*. The family of *Tomyris* discloses Jupiter's thunderbolt, shafted and winged, dropped from an azure sky—and the names of *Edmonds* and *Strickson* are also identified with Jupiter in this fashion in their arms, although the latter grant is a contemptible eighteenth-century design. Charles V., Emperor of Germany and Austria (1579), bore an eagle with a thunderbolt on one side and a branch of laurel on the other as one of his devices, with the motto, "To each his own," meaning that he held the world, in peace or war, at his will. The ancients believed that thunder put a stop to councils, because when Jove thunders it is not lawful for people to discourse. To conquer this superstition, Charles, when it thundered at a diet he was holding at Frankfort upon religious matters, observed, "It thunders that we may act with fear," which was made a device of thunderbolts, with the motto, "With fear." Vespasiano Gonzaga, Duke of Sabionetta and Travetto, adopted the device of thunderbolts striking three mountain-tops, with the motto, "They strike the summits." We do not know anything about him, but he strikes us as being rather a presumptuous sort of gentleman, and, what is more, the mountains never felt any disastrous consequences!

CHAPTER IV.

THE GRASSHOPPER—THE CORNUCOPIA—FLOWERS—THE OSTRICH—THE SHIELD—THE TRIDENT.

THE *crescent* already being disposed of, we now come to the classic grasshopper, which the Grecian ladies wore in their hair, to distinguish them from plebeian women.

We only find the insect occasionally in English Heraldry. *Louis*, *Griffiths*, *Woodward*, and *Gresham* make use of it as a charge: and there is a much older Norman family, *Mouline*, which does not disdain it. The Grioni of Venice used: Azure, on a bend or three grasshoppers sable, and the Marquises *d'Estoublon* and the *Segalas*, both French families, bear crickets and cicalas.

As already indicated, attributes or symbols have been employed in painting and sculpture in all nations where these arts were practised, and were added to figures to intimate their particular character. According to our rather novel method, we will take them in the order they appear in our chapter which foreshadowed. We will take first the Cornucopia, the symbol of *abundance*. In English Heraldry it would not appear to figure, and only in one instance do we

discover its employment in Continental Heraldry. Andrea Alciato (ob. 1650), an Italian jurisconsult, renowned for his eloquence and knowledge of the law, was, it is extraordinary to notice, author of one of the earliest books of emblems, published 1552. It has been translated into almost every European language. He took for his own ensign a cornucopia, or horn of Amalthæa, with the caduceus of Mercury, implying that the study of law and literature might be combined.

We do not quite see the connection, but it is to be presumed that Andrea knew what he was doing.

Hope was anciently distinguished by a flower-bud. Now, flowers of every hue and clime enter largely into our armorial life, and what does not that is poetic and beautiful? Shakespeare, as we all know, or should know, knew how to treat a rose, either in nature or Heraldry; but we will leave "the Swan of Avon" out for the moment, and proceed with the flower in its generic way; hereafter, we have to treat of specific flowers.

Flowers find a varied expression in Heraldry, but the *rose* and *lily* are the most frequent. Both of these, however, are usually represented in conventional form, though the natural forms of each also occur. Of others, the *planta genista* has been brought into note from being the badge of the Plantagenet Kings; the *trefoil*, or, rather,

the *shamrock*, from being the badge of Ireland; and the *thistle* from being that of Scotland. The *daisy*, the *primrose*, the *nettle*, the *violet*, the *columbine*, and the *honeysuckle*, so common in our lanes, and the *poppy* and *bluebell* in our fields, and the *marigold* in our marshes. The *tulip*, *narcissus*, *chrysanthemum*, *carnation*, *gilly-flower*, and *pansy* are the garden plants which have been introduced into arms. In the French coats-of-arms it is much the same. The rose and the lily, in both the conventional and the natural forms, stand at the head of the list. Both these two we treat elsewhere. In some few cases the term *flower* occurs, *i.e.*, where a ground is to have flowers scattered over it, and these can only be represented by dots of red and blue, sprinkled over what is supposed to represent the green grass. Flowers, also, are referred to in the bearing a *chaplet of flowers;* but as they are, as a rule, blazoned gules, they are intended for roses. Flower-pots are occasionally named.

The palm, though not frequently used in English Heraldry, is common in French. The branches are symbols of Victory, and were so regarded by the ancients. With the palm, the cocoa-nut tree and the *China-cokar* were associated. The author's ancient crest happens to be a palm-branch, and shin-bone, saltire-wise; it looks as if it might be interpreted as if you want trouble, you may have it; on the other hand, if you want peace, you can have it, but this the

deponent, being of a peaceful and studious turn, does not know; he does know that it is a very ugly crest from an æsthetic and artistic point of view. The palm branch figures in the arms of *Vauly* and of *Morrall*. A palm tree is borne in the arms granted to Earl Nelson, also in those of *Cornfoot*. Palm branches also occur in the achievements of the families of *Montgomery*, *Kennaway*, &c., but after all is said and done, it constitutes an ungainly and braggart charge in Heraldry.

FIG. 9.

The sceptre we have illustrated. We come to a more pleasant feature—the *olive*, the ancient emblem of *Peace*. The *tree* is occasionally borne, but more frequently *slips* and *branches* of it, the latter especially in the dove's mouth, for reasons which go back to the days of Noah and his ark. The *fruit* seems only to occur in French arms, and is not unknown on French tables! There is an English instance of a pun in this connection, supplied by the arms of the Bedfordshire family of *Olivier*, which display an olive tree on a mount. *Roundell*, of York, *Vanhatton*, of London, and *Kennaway*, of Devon, also embody palm-branches in their arms. Crossing the Channel, we get several curious and interest-

ing usages of the tree in question. Anne, daughter of Frederic the Fair (Arch-duke of Austria), Queen of Poland, used a palm-tree as her cognizance, with the motto, "Thine all these." Francesco Maria Della Rovere (ob. 1538), fourth Duke of Urbino, showed himself not unworthy in war and letters of his great-grandfather, Frederic of Montefeltro. When scarcely eighteen, his uncle, Pope Julius II., gave him the command of the Papal troops. Francisco degli Alidosi, Cardinal of Pavia, accused him of causing the loss of Bologna. Unable to obtain an audience to justify himself to the Pope, Francesco Maria vented his indignation upon the Cardinal, whom he killed, when meeting him in the street at Ravenna. Leo X. deprived him of his sovereignty, and gave it to Lorenzo de Medici. After a fruitless contest, Francesco Maria retired with his artillery to Mantua, but returned to Urbino on the death of Leo X. Francesco bore the family arms of the Della Rovere family, the oak and acorns. After the death of the Cardinal of Pavia, he assumed on a field gules, a lion rampant holding a rapier, with the motto, "Courage is not wanting in the noble beast," a device invented by Castiglione as an assertion of Francesco Maria's worth. On the recovery of his duchy, at the death of Leo X., and his reconciliation with Cardinal Giulio de Medici, he took for device upon his standard the palm tree, bent

towards the ground by a block of marble, and the motto, "Though bent, it springs again," in token of his successful struggle against evil fortune. Recrossing the silver streak, poor Mary Stuart, amongst her numerous devices, also typified herself in the character of a palm-tree, with the motto, "Innate virtue resisteth oppression," but it did not succeed, however. Queen Margaret of Navarre, daughter of Henry II., first wife of Henry IV., and the last of the Valois (ob. 1615), adopted in her youth as her original device a palm-tree overshadowing an altar, with the motto, "Being the highest, she rises to pious uses"; but, as a matter of history, she did nothing of the sort.

For a reason already given, the Egyptians chose the ostrich feather as the symbol of Truth and Justice. We will now bring that precious feminine ornament into our armorial purview. The three ostrich feathers of the Prince of Wales, with the motto, "I serve," needs no recalling, even to the least imperial. The bird itself occurs but in one or two coats of arms. *Matthews*, of Cornwall, bears a silver ostrich; *Boyton*, a fesse between three; *MacMahon* and *Ryed* have also embraced the bird with the reputation of burying its head in the sand. The ostrich, speaking from personal experience, is not the only biped who acts so foolishly.

Plumes were naturally employed more frequently as badges and crests than as charges in

coats of arms, and when three or more occur they are termed a plume. The best-known example is the plume of ostrich feathers borne by the Prince of Wales, a cognizance peculiar to the Royal Family. The favourite legend that Prince Edward received the ostrich feathers from the casque of John of Luxembourg, King of Bohemia, at the battle of Cressy, 1346, will scarcely bear investigation, or that the motto, "Ich Dien," referred to the Bohemian King serving the French King as a stipendiary. Still, the true origin has never been satisfactorily ascertained. Since the time of Henry VIII., the ostrich feathers have been encircled by a coronet. The arms of *Harman* include three ostrich feathers; *Vidal*, of Devon, one; *Jervis* bears six black ostrich feathers, on a silver field. There are many other feathers and plumes in Heraldry, but they do not concern us here. In accordance with custom, or our habit, we will cross the Channel, where, usually, we find more armorial anecdotes. We find at least two curious little examples.

Alfonso d'Avalos, Marquis del Vasto, or del Guasto (ob. 1546), was a nephew of Pescara, whom he succeeded in the command of the army of Charles V. On the death of Antonio de Leyva he was made commander of the Milanese. He was brave, but false and vain. He was defeated at Cerisoles, 1544, by the Duc d'Enghien, having boastfully brought cart-loads of handcuffs

with him for his prisoners. Disappointed that Antonio de Leyva should be made, by the Emperor and Pope Clement VII., General of the League, the Marquis consoled himself by saying that, though not placed by them in the high position he coveted, yet they could not prevent his going before others in deeds of valour. Giovio gives him as device the *ostrich*, which uses its wings as sails in order to outstrip all others, with the motto, "If I am not borne upon wings, at least in cunning I outstrip them all." This device he wore embroidered upon his saddle and surcoat. The Marquis had a subsequent career, but it need only be followed by those who care to interest themselves in the gentleman; suffice it to say, he had a very fair opinion of himself, and always let people see it. Count Peter of Navarre was a man of a very different stamp. The Vauban of his age was a Biscayan General. Having learnt the art of mining from the Genoese, and improved upon it himself, he accompanied Gonsalvo of Cordova to Naples, was at Cerignola, and made his first successful trial at the siege of Castell Nuovo. Navarre was made prisoner at the battle of Ravenna, and his sovereign, Ferdinand the Catholic, refused to pay his ransom. On the accession of Francis, he found Navarre still languishing in prison and paid his ransom—20,000 golden crowns—but Navarre, before he would accept the bounty of the King, again addressed

himself to his old master, even now entreating to be liberated and placed in his former employ.

On the relentless refusal of Ferdinand, Navarre transmitted to him a resignation of all the grants made to him as a reward for his services, and took an oath of allegiance to the French monarch, to whom his talents and experiences were of signal service, and to whom he ever after retained unshaken fidelity. Before accepting his bounty, Navarre passed into the service of Francis I.; directed the passage of the Alps; was at Marignano and Bicocea; was taken prisoner at Avessa; and Charles V., who never forgave desertion to the enemy, is said to have caused him to be smothered in prison at Naples, in 1528. No captain of his age so well understood the art of sieges and fortifications. In consequence of his skill in mining, by which he blew up the Castell Nuovo and other fortresses, Giovio gave him for device a *pair of ostriches*, with their eyes fixed upon their eggs, it being said that the ostrich never hatches her eggs by sitting upon them, but by the rays of light and warmth from her eyes. The motto appertaining is, "From others—(that is from other sources)—we prevail in valour."

Southey alludes to this strange feature of parentage, thus:

> "With such a look as fables say,
> The mother ostrich fixes on her eggs,

Till that intense affection
Kindle its light of life."

One more reference to this estimable bird, whom we are getting to regard as fondly as the pelican, and we must pass on. The device of Anne of Bohemia—the good Queen Anne—was an ostrich with a nail in its beak. Why, we do not know, but no doubt she had pious reasons for the pretty little fancy.

In our precursory chapter we pointed out that the characters of ancient mythology and paganism had each their symbol, by which they were distinguished. Let us see how far such emblems have passed into the realm of armorial illustration. Several, of course, we have already treated—Minerva, the goddess of wisdom and war in Roman mythology; and in Grecian, Athene, or Pallas, who sprang from the head of Zeus in complete armour—a most fertile brain must have had Zeus!—although a frequent device on classic gems and seals, in English Heraldry is a total outcast. We have heads of *Saxons*, *princes*, *Saracens*, *Turks*, *Moors*, *negroes*, and *savages*, but no classic heads, which is rather to be deplored, because they symbolize so much that is

FIG. 10.

interesting and educational. As a set-off, in episcopal and other mediæval seals antique classic gems were frequently inserted in the metal matrices, with the appropriate designs so devised as to give them historic surroundings. Many could be cited. Marguerite, Duchess of Berry and Savoy, daughter of Francis I. (ob. 1574), was a little more perceptive. She married (1559) Emanuel Philibert, the hero of St. Quentin. After the example of her father and her aunt, this Princess cultivated letters and the arts. Ronsard celebrated her under the designation of Pallas. On her marriage, she took the shield of Minerva, with the motto, "Prudence the guardian of affairs," and a very good motto, too, although whether Marguerite of France carried this axiom into practice we cannot stay to enquire.

The succeeding figure is the *trident of Neptune*, and to that weapon no one in our day will dispute his title. Britannia, as a matter of fact, holds it in trust for him, and so far has done it pretty well. In mythology, Neptune was god of the Mediterranean Sea, and if we are not mistaken, he keeps a very shrewd eye upon it still. As an individual, or perhaps we had better describe him as a minor deity, he only occurs once in a coat of arms. Between ourselves, the achievement does not impress us. It was granted to *Heard*, of co. Somerset, by Lancaster's Herald, afterwards Garter King of Arms,

in 1762. He ought to have known better, but he didn't; at the same time, this is no reflection upon hoary old Neptune, who knew more about the sea than the Garter in question knew about Heraldry.

It seems that this singular coat bears some reference to an escape from shipwreck. There is Neptune crowned with an Eastern crown, with his trident, issuing from a stormy ocean, grasping the head of a ship's mast appearing above the waves as part of a wreck; a polar star is added to fill in the picture. That Garter ought to have gone down in that ship, but it just proves my original contention, that since the end of the sixteenth century, Heraldry has been nothing more than a parody and a farce. The *trident* itself has only a small place in English armorials, all of which are practically of modern date. *Russell* bears three with a fesse between; *Nicolas*, inter alia, the same symbol, in an achievement dating from 1816; *Ochterlony* bears a lion holding a trident—a most incongruous association, but it is a piece of eighteenth-century Heraldry, and you cannot expect anything better; *Dyce* repeats the same ridiculous idea. Fancy, a lion, with a trident! To the credit of the Continental heralds, they have attempted no such anomaly or stupidity. This is where your real student of Heraldry loses his temper, an equally silly thing to do.

CHAPTER V.

The Harp—The Apple—The Garland.

Apollo was distinguished by a *harp*. Rightly so, since he is the god of music and poetry. In ancient mythology his alternative name was Phœbus, son of Jupiter and Latona, god of the Sun. For the moment we will respect him as the god of music and of poetry, and, incidentally, of Heraldry which is the soul of both. To begin with, in Heraldry, the harp is best known as the ensign of the kingdom of Ireland. It is also borne by one or two families. It first appears crowned amongst the royal badges on the accession of the Stuarts. The head and wings of an angel have been added in late examples, but without authority. The Irish name, *cloy-shackes*, seems to be applied in one M.S. to the harp. The arms of Ireland are on a blue field, a golden harp, with silver strings. Several Irish families also display proudly the insignia of their country. *Dobbin* bears three harps; *Harpesfield* three also; and *Fogarty*, amongst others, charges the same beautiful instrument. The insignia of Ireland have been very dif-

ferently described by early heraldic writers; indeed, so much doubt has prevailed concerning them that in the reign of Edward IV., a commission was issued to enquire what they were. According to this Commission, they were three crowns in pale. Three harps occur as the arms of Ireland upon certain coins of Elizabeth, A.D. 1561. The unauthorised national flag of Ireland is a golden harp, stringed silver, upon a *green* field. Although our Kings were styled Lords of Ireland from the time of the Conquest, and even though Henry VIII. was, in 1541, declared King of that island by Act of Parliament, its armorial ensigns were not quartered with those of England until the accession of James I. They are now held to be *azure, a harp, or, stringed argent.* Crest, *upon a wreath, or and azure, a tower of the first, from the port a hart springing argent,* also *a harp, or, stringed argent,* but this is probably the badge.

It would appear curious that the Latins never touched the harp; but, if we look below the surface, the instrument, we find, was almost the monopoly of the Celtic and Gaelic races. For proof, one has only to study Irish melody and Gaelic minstrelsy. The Latins, of course, had, and have, their national equivalents; but we contend that the harp, as a harp, belongs entirely to the Cornish, Welsh, Irish, and Scotch. But we are not, or ought not to be, talking about music, since Heraldry is our theme; yet

Heraldry, so intimately associated with all the other arts, tempts many such digressions.

Juno was delineated anciently as a peacock. She was, according to classic mythology, the sister of Jupiter; in the Greek, she is known as Hera. It is notorious that this particular bird is an emblem of vanity, and so it might only be anticipated that but few families bear it in their arms. It is usually borne affronteé, with the head turned towards the *dexter*, and with the tail expanded when the peacock is said to be in his pride. The pea-hen is also found. The few families bearing the bird are, *Pawne*, three peacocks in their pride; *Munt*, the same; *Peacock*, a Scottish family, likewise; *Smyth*, *Smith*, and *Ridgway* also employ the bird in one way or another. The Continent gives us some more illuminating examples, as we often discover. Amadeus I., Count of Maurienne (circa 1048), son of Humbert I., founder of the House of Savoy, was given the title of "Long-tail" because he followed the Emperor, Henry III., to Verona, with a magnificent suite, and took the peacock as his badge, with the motto, "My tail is my glory." This is more legendary than historic, because, as far as we know, personal mottoes in the eleventh century were not adopted. All the same, it is worth noting in passing. The *peacock in its pride* was the ancient badge of the house of *Cybo*, of Genoa. Alano Cybo (ob. 1457) was Viceroy of Naples,

under René of Anjou and his successor. When Alano was sent by the Republic of Genoa to assist René against Alfonso of Aragon, who had besieged Naples, René gave him the motto he used himself, "*Léaulté passe tout.*" This, with the peacock, as above defined, was adopted by Alano and by his son. The unhappy Joan of Castile (ob. 1555), daughter of Isabella and Ferdinand, succeeded, on her mother's death, 1504, to the throne of Castile, jointly with her husband, Philip the Fair of Austria. She adopted, in its proper sense, the device of a *peacock in its pride*, upon the terrestial globe, with the motto, "All vanity,"—a truth as far as she was concerned,—Philip dying 1506, she became insane with grief at his loss. Her father, Ferdinand, continued to reign, and this perpetuated the union of Castile with Aragon. Barbara, of Este (ob. 1572), wife of Alfonso II., fifth Duke of Este, daughter of Emperor Ferdinand, had a peacock on the globe with the same motto as that used by the unfortunate Joan of Castile. It was her husband who imprisoned Tasso, from which it may be fairly deduced that in those days, as in ours, people of high degree had their troubles as well as those of low, although it must be confessed those of the former were always of their own making.

In ancient mythology, *Venus* was identified by an *apple*, the prize of beauty. If we remember rightly, *Eve* did a nasty bit of business with the

same fruit; but it is ill to speak harshly of the dead, especially after this lapse of time. Venus was the goddess of Love, according to Roman mythology. According to Homer, she was the daughter of Zeus and Dione, to later poets, of foam of sea, which seems a little far-fetched. She does not appear to have the best of characters. She married *Vulcan*, but had many amours; at all events, she bore Æneas to Anchises, so, whatever her parentage, she was scarcely respectable according to Little Bethel teaching. In English Heraldry, the apple-tree itself is rarely borne; but the fruit is more frequently so. The house of *Estwire* displays an apple-tree; that of *Conham*, a bird standing upon an apple; the *Appleton* family exhibit three apples and so does that of *Apulby*, *Havelton* and *Harlewyn* also have the same fruit in their shields. The "apple of Grenada" is mentioned before, in discussing the *pomegranate*. Pomegranates are borne by the English families of *Grange*, *Granger* and *Barr*, and in France by *Villers*, *Grandin* and *Grenier*. Mary Stuart, ill-fated Queen of Scotland and France, a strain of melancholy moralising occupying her mind, wrought as an elaborate specimen of her industry in needlework, an apple-tree growing on a thorn, with the motto, "Through chains it increases," implying thereby that her cause was increased by her captivity.

Ceres follows with a *garland of wheat*, and

rightly so, as she was goddess of seed and harvest. In Heraldry, there are many garlands, but here we will treat of *wheat* first. This was represented in the older arms in sheaves only, to which the name *garb* was given; and under this form wheat continued to be most frequently represented. In later examples, it will be seen they were often banded of another tincture. In later arms ears of *wheat*, or *corn*, and of other grains, such as *barley*, *oats*, and *rye*, have been adopted as devices. When bearded they are said to be *aulned*. To the stalk and ear thus borne the French give the name of *epis*, and when the stalk is of a different tincture, it is *tigé* of such tincture. The *wheat* in the arms of the family of *Graundorge* is found blazoned *guinea-wheat;* but no doubt from the name, *i.e.*, *grain d'orge*, barley grain is intended. It may be, that from a play on the name (grand) the term *big-wheat* arose, a term adopted in blazoning the arms of *Bigland* and *Bignell;* but an authority notes *big* as a kind of barley. *Bain* of Berwick bears a wheat-sheaf between three thistles; *Richards* of Westminster, *inter alia*, three garbs in bend; *Bere*, *Merefield*, and several others also bear, as their armorial cognizance, *wheat* in some form, colour, fashion, or other. This brings us to the garb itself; that is, a wheat *sheaf*, as distinguished from the wheat *ear*. When a sheaf of any other grain is borne, the name of the grain must be so expressed, *e.g.*, the *barley-garbs*, in the Company of

Brewers. From early times they are found of various tinctures. When the stalks are of one tincture and the ears of another, the term *ears* must be used with reference to the latter. The garbs, as is well known, figure in the arms of Chester. There are several historical examples of the same. In the time of Henry III., the Count of Chester bore, on a blue field, three golden garbs; contemporaneously with him, Gilbert de Seagrave bore three silver garbs, on a black field. Sir John Comyn, who lived in the reign of Edward II., sustained, amongst his other heraldic items, three red garbs. Later, Sir Christopher Hatton, who was Chancellor in the reign of Elizabeth, bore a chevron between three golden garbs on an azure field.

Several interesting examples of the use of wheat is to be found in Continental Heraldry. Ripe corn was adopted as a device, with the motto, "It gives back more than it receives," a sentiment derived from Hesiod, showing we should imitate the corn, which renders more fruit than the seed sown. Pietro Francesco Tortoli bore as his ensign a spike of corn, ripe and bending, with the legend, "I bend down because I am full," a phrase which might strike the frivolous as funny! But the true interpretation is, "The modesty of true learning." Shakespeare here, as usual, has something to say appropriate to our immediate theme. In *Henry VI., Part ii., Act 1, Sc. 2*, we find:

" Why droops my Lord, like over-ripen'd corn
Hanging the head at Ceres plenteous load?"

The Count of Hooghstraten (ob. 1540) had the device of a hand holding a sheaf of corn and sowing the grain, with the very sensible motto, to be emphasised in these times, " The hand makes the work." But the Count was as much a warrior as he was an agriculturist, as witness another device of his, a grenade exploding in water, with the legend, " The greater its coldness, the sharper the heat." We have already referred to the brave but vain and false Alfonso d'Avalos, Marquis del Vasto, and briefly indicated his troubles. When Charles V. made him Captain-General, after the death of Antonio de Leyva, he took for device a sheaf of ripe corn with the motto, " They finish, and, in the like manner, renew their labours," meaning, that as after the grain is harvested, we must again sow and harvest, so his labours in the cause of his master should never cease, and as soon as he should finish one great exploit he would begin another. This device was the more appropriate, inasmuch as a bundle of ears of corn was the impress worn in battle by his great grandfather, Don Rodrigo d'Avalos, Grand Constable of Castile.

The celebrated historian, Phillippe de Comines (ob. 1505), took for his device a wheat sheaf, with the motto, " Whoso does not labour,

will not eat." This is a paraphrase of the words of the apostle, "If any would not work, neither should he eat." This device and motto is to be seen on the monument of Comines and his wife, in the Renaissance Court of the Louvre, at Paris. One other foreign example of the wheat sheaf, and we have done. Orazio Farnese, Duke of Castro (ob. 1553), married Diane, daughter of Henry II.; who afterwards espoused François, eldest son of the Constable Montmorency, whom she saved from the massacre of St. Bartholomew. Diane died when above eighty years of age, having seen seven Kings upon the throne of France! Orazio had for his device four sheaves of unripe wheat, with the legend, "They will grow yellow," *i.e.*, they will ripen, meaning that the youth of a prince should aim at some honourable or useful maturity.

Something must be said in approbation of foreign Heraldry. Heraldry itself is a mystical language, but if made too mystic, it conveys nothing. English Heraldry is a tough nut to crack. We know every charge employed has some inner meaning, but more often than not it is difficult to discern it. On the other hand, Continental Heraldry, while wrapped up in artistic forms and symbols, does inform the historian and the student what was the intention of the designers to memorialize, perpetuate, and teach. This observation is made, because whenever this writer tries to elucidate the motives for the

adoption of peculiar symbols by British families, except in rare cases, he is absolutely baffled. Take the arms of *Clifford* for instance, *chequy*, *argent*, and *azure*. We assume that something or other must have prompted the selection of this ancient device, which originally may have had to do with some mediæval exchequer bills, but how are we to know or find out? One might just as well erect and endow a chapel-of-ease for the spiritual welfare of the inhabitants of Clapham Common up in the Orkneys! But this is a digression.

Ceres, as we have seen, was represented by a *garland* of wheat. The corn we have dealt with; now we must regard the garland. In Heraldry, a garland is called a *chaplet*, which is really the same thing, the canting arms of the family of *Garland* being *Gules*, *three chaplets argent*. A chaplet, when not otherwise described, is a garland of leaves with four flowers amongst them, at equal distances. It is to be distinguished from the *wreath*, and though usually composed of *leaves*, will be found blazoned of various tinctures. In the time of Edward II., Sir Ralph Fitzwilliam bore, amongst his other trophies, three scarlet chaplets. *Duke*, *Jodrell*, of Stafford, and *Dyrward* all bear three chaplets differently disposed and tinctured. It is more usual, however, to designate the material of which the chaplet is composed. It may be of *roses*, and this, perhaps, is most frequent, or of

flowers generally; or it may be of *leaves*, and often of *laurel* leaves. In the latter case it is termed a crown *triumphant*. Here are a few examples. In a Roll, *temp.* Edward III., Monsieur William Plaice bore, amongst other things, three chaplets, with roses at equal distance; and so did Monsieur de Hilton de Haderness. Chaplets of roses are also borne by the families of *Saxton*, *Dean*, *Faulder*, *Lascelles*, and others. Emmanuel College, Cambridge, has a chaplet of laurel; so have the families of *Holme*, *Conqueror*, *Pellew*, *Keate*, *Nightingale*. Rarer instances occur of chaplets of *holly*, *hazel*, *brambles*, while the single instance of the chaplet of *rue* is a name sometimes given to the crown of rue, which occurs in the arms given by Frederick of Barbarossa to the Duke of Saxony. Nicholas Bubbewyth, who was Bishop of Salisbury, Bath and Wells, from 1408 to 1424, had on his arms three chaplets of holly; and *Peer*, of Devon, affords an instance of three chaplets of hazel. When the material is *oak*, the device is often blazoned as a wreath, and there is especially a "wreath of oak acorned," which bears the name of the "Civic Wreath," or the "Civic Crown." It is supposed to represent the Roman crown conferred upon public benefactors, especially upon those who had saved the life of a citizen. The leaves should be tied together with a ribbon; but this is getting on to the subject of crowns and coronets, which are separately

dealt with elsewhere. The term *garland*, as well as *wreath*, is used sometimes instead of *chaplet*. *Ceres*, the goddess of seed and harvest, has, indeed, given us an armorial excursion. We will conclude her suggestions with a description of the *wreath*.

The *wreath*, technically speaking, is the twisted band, composed of two strips of gold or silver lace and silk, by which the crest is joined to the helmet; though some wreaths of the fifteenth century were of four tinctures. It is sometimes, but improperly, called a *roll;* at others, a *torse*. It was perhaps copied by the Crusaders from the wreathed turbans of the Saracens. The first noticed is that of Sir John de Narsich, 1384. Wreaths should always show an equal number of divisions—now restricted to six—which are usually tinctured with the principal metal, and colour of the arms alternately. Every crest is understood to be placed upon a *wreath*, unless a chapeau or some coronet be expressly mentioned. But wreaths also sometimes occur as charges, *e.g.*, we find a *circular wreath*. This is meant for the same object, but viewed from a different standpoint. *Jocelyn*, of Essex, gives us an instance. The family display a circular wreath of black and silver, with four hawk's bells joined thereto. *Wreathed* is not an unusual term. It means a charge encircled with a wreath. Savages are frequently wreathed about the temples and loins with ivy, etc. *Moore*, or *More*,

FIG. 11.

has for its crest a Moor's head, with a gold and sable wreath around it. *Oare*, of Sussex, has a bend wreathed blue and gold, and there are other instances to be discovered.

CHAPTER VI.

The Club—The Lotus—The Keys

After all, though an original, it might prove to be a useful method in explaining, as we set out to do, our subject by linking up, as it were, classic, ancient, and historical devices with their armorial equivalents. The field of armorial illustration is a vast one, and by adopting this novel system, it deprives the subject of its frightful technicalities, and invests it with greater interest, which the author regards as one of his aims. In justification, it must be allowed and remembered that almost all the signs and symbols employed by the ancients are employed to-day, and that in them the art-science of Heraldry discovers and recognises its forerunners. The intention was the same, the instinct was the same, the artistic expression was the same; all that is different is the period, the nation, and the temperament. In spite of its difficulties, *Heraldry* is supremely human, supremely aspirative. It looks up, not down. Given a cause or a faction, whatever its rights or wrongs may be, whatever its methods, evil, contemptible, or otherwise, at the back of it, as there is at the bottom of every

man's heart, was a striving after the lofty. *Vanity*, *Ambition*, *Treachery*, *Bloodshed*, *Corruption*, *Avarice*, and the rest of the vices are readily discerned. Heraldry itself commemorates them. They are part of the history of Heraldry; but note—a part only. The other side discloses the greatest *courage; ambition*, without reward; pride in purity; the rescue of the destitute; mercy to the sinner; pity for the weak; real friendship, absolute unselfishness, and, above all, in heraldic language, a *white shield*. It is good to remember that a few—a rare few—actually do realise what Heraldry means. It is—or was—the exaltation of all that is noble in man; it expresses a constant striving on his part to go above, and not below himself. This diversion has taken us out of our course a little bit, but an old student of Heraldry might be pardoned. To retire upon our base. If we attempted to give a Glossary of Heraldry, nobody would be interested, and everybody would be bored, and thus we should defeat our purpose. So we will return to our previous method, with this observation, that to Art Heraldry gave a tonic, and to poetry an impulse.

Hercules, with his club, gives us a fresh example. He was, of course, as everyone knows, son of Jupiter and Alcmené, in classic mythology, and was the figure and pillar of strength, performing twelve labours for his brother, Eurystetheus. Hercules himself occurs

on one English coat of arms, and on one only, so far as has been observed. He is represented as holding a quadrant, and distinguishes the Scottish family of *Oswald*. The arms display Hercules wreathed about the head and middle with laurel leaves, holding in the dexter hand a quadrant, therewith looking towards a star in the dexter chief, and in the sinister hand holding his famous *club*. In Heraldry, the *club* becomes a *staff*, and appears more a symbol of authority than of force, although in several instances it retains its literal significance. With the staff are grouped examples of the club and also of the truncheon, the first being usually held by a savage or woodman, and is not uncommonly held by such when appearing as supporters. In the arms of Gilham, we find a savage holding a club over the shoulders; in those of *Barston*, three spiked clubs; *Stevenson*, amongst other insignia displays three truncheons; *Harbottle*, likewise, three clubs. We shall have to deal with the staff and the mace in another connection. Naturally, the Latins provide entertaining illuminations of Hercules and his club. The Academy of Elevati of Ferrara bore Hercules, with Antaeus, as its insignia, in conjunction with the motto, "Earth conquers us, yet gives us Heaven"; in Scriptural language, "Our light affliction worketh for us a far more exceeding weight of glory."

The Italians were certainly remarkable for the

aptness of their legends, as well as for the devices which symbolized their intentions and circumstances.

The design employed by Pietro Gonzaga, Cardinal of Mantua, was Hercules destroying the Lernean hydra, with the motto, "Yield not to misfortunes, but advance to meet them all the more bravely." The Latin rendering of the legend is from Virgil, and in Dryden's translation it reads:

"Be thou secure of soul, unbent by woes,
The more thy fortune frowns, the more oppose."

The Cardinal contributed to the release of Pope Clement VII., for which he was rewarded by the hat of the Cardinalate. Louis XIII. of France often bore two figures of Hercules, and sometimes the club of Hercules only, with the motto, "The monsters shall make acquaintance with this," the monsters alluded to being heresy and rebellion. When Louis XIII. was born there had not been a Dauphin since Francis II.—eighty-four years, and it is interesting to note that at his birth the province of Dauphiny sent a deputation to Fontainebleau, headed by the Archbishop of Vienne, to recognise the infant as their Sovereign, and made him a present of an entire service of richly-chased plate, with various figures of dolphins, estimated at 12,000 crowns. The Infiammati Academy of

Padua proclaimed as it impress Hercules upon the funeral pile on Mount Œta, with the legend, "The mortal burned, to heaven will go the eternal." "Then shall the dust return to the earth as it was, and the spirit shall return unto God, who gave it" (*Eccles.* xii., 7). The same device was employed, with the same expression, by Leone Orsini, Bishop of Frejus, and with this instance Hercules leaves the armorial pageant. Mercury with his caduceus has also passed into the same splendid procession. The god of Commerce and Gain and herald of the gods was son of Jupiter and Maia. As a figure, he is not represented in English Heraldry, but when the foolish distinctions of planets and jewels were affected for blazoning the tinctures of royal and noble coats-of-arms his name was regarded as the equivalent of *purpure*. The rod of Mercury, with wings attached and two snakes round it, is chiefly used as a crest; but the arms of *Barrow* (Bath) display the caduceus amongst its other features. King Henry Vll.—not our own glorious monarch of that designation and numeral, but of Luxemburg (1314)—assumed as his device two hands issuing out of clouds, holding a caduceus surmounted by a crown, accompanied by the legend, "With faith and counsel."

In Egyptian mythology, *Apis*, the sacred bull of Memphis, is figurative of Osiris; sometimes the latter is symbolized by the lotus,

the water lily of the Nile, the emblem of Creation. The *bull*, in its varied aspects, has already passed under review, and as a specific flower the lotus does not occur in English arms. The lily itself, one of the most poetic and beautiful charges in Heraldry, will receive ample treatment when it comes in another connection. Not even excepting the rose, it is the sweetest flower both in nature and symbolism—and perhaps the most historic. As a specific bloom, the *lotus* flower does figure in foreign Heraldry. The device of the lotus flower in a river with the sun shining upon it, was assumed by Ferdinand Caraja, Marquis of Santo Lucito, with the motto, "Such is the divine light to me." The Marquis was brought up in the Court of Charles V., and as the lotus, according to Pliny and Theophrastus, rises with the sun, and when that luminary attains the meridian, the lotus, which has been gradually rising on its stem, is quite upright, and again gradually droops as the sun sets, so in like manner Caraja followed in the path of his master, under whose favour he lived. Pliny says:

"It is said, moreover, as touching the Egyptian lotus, that in Euphrates the very head of the stalke, together with the flower, used in the evening to be plunged and drowned under the water until midnight, and so deep as to settle toward the bottom, that a man with his hand cannot reach thereto, nor find any part of it;

but after that time, it beginneth to rise by little and little, and by the sun-rising appeareth above the water, and openeth the flower, and still mounteth higher and higher a good height from the water." Ferdinand himself composed a beautiful sonnet on the lotus; and the property of the flower is also noted by *Dante*. In Cary's translation we read:

" Like flow'rs which shrinking from the chilly night,
Droop and shut up; but with fair morning's dawn,
Rise on their stems, all open and upright."

In *Lalla Rookh*, Moore also regards it:

" Those virgin lilies all the night
Bathing their beauties in the lake,
That they may rise more fresh and bright,
When their beloved sun's awake."

Poetry wedded to Heraldry if you like! But there was never any divorce between them; let's hope there never will be. There are two other legends which attend the blazon of the lotus: " While you look back I am raised up "; " By thee I sink, and am sunk," but only an Italian could express his ideas so beautifully. *Cardinal Ludovico Mandruccio*, nephew of Cristofero (ob. 1600) bore the lotus as his device, with the expressive motto, " With the sun shining I come

out." Here the sentiment is not quite so good.

Isis, the widow of Osiris, to whom the cow was sacred, was, as previously indicated, sometimes represented by certain flower-buds, regarded by the ancient Egyptians as symbolical of the eternal bloom of the inhabitants of Heaven. The cow has already passed across our stage; flowers in their generic and specific senses find treatment elsewhere. Here we take leave for the moment of classic examples and pagan suggestions, and we think all will agree that, apart from their incorporation with Heraldry, and distinct from Christian doctrine and teaching, they convey lessons, inculcate upward striving, and signify a "Table of the Law" not inconsistent with our own; indeed, without them, whilst we should, it is presumed, have a Faith, we should have had no History, Poetry, Art, Heraldry, nor Architecture. This is sweeping, but it is undeniable.

Following the track we set ourselves to pursue, and with the same intention, we now enter into a domain more familiar to us. The gods have passed. Groping in darkness, we find at last the Living God, through his Son, Jesus Christ, our Redeemer. If we have said too much in adulation of the classic influence upon Heraldry, there was no desire to compare it with the Christian influence, to the disparagement of the latter. Very far from it. All Heraldry not only expresses high ideals, but also testifies to, and

breathes the spirit of Christianity. It was invented by Christianity, pagan forms were revived, but they were given a different meaning, whilst, at the same time, they were employed to express the fundamental virtues of all times, creeds, and nations. After the first year of Our Lord, the old wine was poured into fresh bottles, but it was the old wine, none the less. Classic symbolism and metaphor and thought, as already indicated, were the precursors of Armorial Bearings, and in the realm of Heraldry they bear the same relation to it as the Old Testament does to the New.

In painting and sculpture, from the earliest days of Christianity, signs and symbols accompanied the figures of the Apostles. These symbols have already been catalogued; they open up a tremendous field, and disclose an equally powerful influence on Religion, Heraldry, Art, Poetry, and History. Of course, first in the in the list comes St. Peter, the Prince of the Apostles, with the keys of the Kingdom of Heaven. That almighty charge to Peter, grand in its language, awful in its weight, the only link between God and sinner, needs no comment here except that, historically speaking, a religious system was founded on it which has seen empires rise and fall; *caused* empires to rise and fall; and yet, after 2,000 years of bloodshed, turmoil, strife, heresy, corruption, and other innumerable horrors, that religious system is stronger, more

potent, more youthful, more promising than any other institution in the world. Macaulay realised all this a long time ago, when he prophesied the visit of that famous New Zealander. As we write, Cardinal Vannutelli arrived in Montreal, where His Eminence was received by an immense concourse of people. The Mayor read an address containing the following significant passages:—

"From the Rome of the Old World you come to the Rome of the New World, for such has this city of churches been happily designated. The same invincible arm which holds on high the torch of faith upon the dome of the Vatican illumines us across the sea, and beckons us ever onward in the unfailing light of the infallible Church. The same Holy Spirit which inspired the crowning of all art with the Dome of St. Peter's inflamed the souls of those who, with bleeding hands, carried the rough stones with which to raise the first temple to the Most High on the wild slopes of Ville Marie." Canada, our chief and greatest dominion, thus speaks, two thousand years after the appointment of Peter to look after the care of souls. It would be impossible, after this, to deny the perpetual youth of the Roman method. But, then, Christ said, "Behold, I will be with thee all days, even unto the consummation of the world." Although lengthy, this digression is necessary before one can reach a proper appreciation of the keys of St.

Peter as they figure in Heraldry. Their origin we have indicated. In British armorials, the key is a very common bearing in the insignia of Sees and religious houses, especially such as are under the patronage of St. Peter. In other arms they are supposed to denote office in the State. Keys borne singly are usually in pale, and as two keys can be placed in a variety of ways, the particular way must be expressed. More frequently the two are borne in *saltire*, but they may be addorsed. They are also interlaced in the bows, or rings. Amongst the Sees employing the keys in one way or another are *Gloucester*, *Peterborough*, *Cashel*, *Down*, *Connor* and *Dromore*, *Exeter*, *Saint Asaph*, *York*, and *Winchester*. In all these cases the emblem is used in its ecclesiastical sense.

GLOUCESTER

FIG. 12.

In its secular sense the house of *Chamberleyn* bears two crossed keys; *Kay*, of Durham and also of Scotland, amongst other detail, has a Griffin's head, holding a *key* in its beak; *Gibson*, of Scotland, is always distinguished in its arms by three keys in pale. *Roger Keys* was granted by Henry VI., in 1449, a shield, an achievement which incorporated three golden keys; and there are several other families

who bear keys in their arms, such as *Key*, *Shelleton*, *Shillcorne*, and so forth. To return to the ecclesiastical use of the symbol in question. The arms of the Abbey of Abbotsbury, in Dorset, contained three pairs of keys. Mathew Parker, Archbishop of Canterbury, 1539-75, threw off the Papal yoke, but he retained the ancient insignia. He bore a chevron between three keys. The fourteenth-century Bishop of Ely (1303-10) employed three keys, enfiled with as many crowns; and Exeter College still uses the arms of its founder, Bishop Stapledon (1314) of that See, which consisted of two bends nebulée within a bordure gules, charged with twelve pairs of keys addorsed and interlaced on rings. The Benedictine Priory of Holland, co. Lancaster, bore, amongst other heraldic detail, three golden keys. Keys also occur in the arms of the following abbeys and religious houses: *Bath*, *Bourne*, *Bromere*, *Chertsey*, *Ely*, *Hyde*, *Plymton*, *Thurgarton;* but there are many others. Of cities and towns employing the same symbol are *Montgomery*, *Peterborough*, *Salisbury*, *Saint Asaph*, *Bath*, *Guildford*, and *Totnes*. The Deaneries of Saint Asaph, Wells, and York also bear the key, with its ancient meaning and significance.

Papal Heraldry, consisting of the two keys, one of gold and one of iron—the first to open the gate of Heaven, and the second to close it irrevocably—would need a volume of itself to treat

properly, and so we will conclude with an Italian instance which has no Papal significance. On the death of his father, the Marquis Pescara left Milan and settled at Pavia, where he established an academy styled "Delle Chiave," composed entirely of noble and illustrious persons, who wore a golden key suspended round the neck, and also bore the same impress, with the legend, "It is shut and opened to the free." This was taken from Chap. iii., verse 7, of Revelations, "He that hath the key of David, that openeth and no man shutteth, and shutteth and no man openeth."

We get plenty of *gates* in Heraldry, but no doors. Naturally, St. Paul follows St. Peter. He was put to death, as we all know, by the sword, and the sword ever since has emblematized him. St. Paul, as we have indicated, is the the special Saint of London, and in one section of the City arms, of world-wide renown, stands erect the weapon which should ever keep his memory green. But we have reached the limits of the present chapter, in one way unfortunately, since the division between paganism and Christianity is wide; on the other hand, happily, because it has served to link up and connect the Classic and the True.

CHAPTER VII.

The Sword—The Chalice—The Knife.

St. Paul, as we all should know, unless we have forgotten our early teaching, was the apostle of the Gentiles. He was born at Tarsus, and called Saul until his conversion. He wrote his grand Epistles to the Romans, and was probably martyred in Rome about A.D. 66. The instrument of his death was a sword, and whilst this implement will always symbolize him, it introduces us also to the heraldic sword, which bears no relation to him. The usual form is a long, straight blade, with a cross handle, and it is borne in a variety of ways, so that its position should be distinctly stated. As we have already said, the sword in the insignia of the City of London is sometimes called the sword of St. Paul, that apostle being patron of the City. A sword is often represented piercing an animal, or a human heart. The *hilt* and *pommel* are also frequently named, as of a different tincture from the sword itself. To the Cutlers' Company, which was incorporated in 1417, a grant of arms was made in 1476. This achievement shows three pairs of swords crosswise, two pairs in chief, and one in base.

Naturally, in mediæval times, as in later ones, the art and craft of cutlery, as concerned defensive and defiant purposes, was of the highest importance. For weal or woe, our attention is now, in our days, fixed upon armaments. It is most unlikely that the sword or cutlass will ever be employed again, although in the past it figured hugely. In the current year of Our Lord, the sword is as extinct as the Dodo. But to re-hark to the past.

Numerous armorial houses bear swords in their arms. *Smallbrook* displays a black sword on a gold field; *Dymock*, on a black field, a silver sword; *Norton*, three on a blue ground, one in pale, point upwards, surmounted by the other two in saltire with their points downward. In one case the sword is used as a rebus of the name; the family of *Sword* displays a man's head couped at the shoulders, between three swords—rather a sanguinary notion. Among other houses which have assumed the sword as a part of their insignia, may be cited those of *Demsey*, *Menzies*, *Braddyll*, *Spalding*, *Symonston*, *Dick*, *Egerton*, *Parsons*, *Proctor;* but the list is almost as endless as it is versatile. One of the more interesting of these delineations is that of *Egerton*, an Irish family. Its story is obscure, but its punctuation is suggestive. On a red field, a fesse between three silver pheons are described, and on a canton a black gauntlet, holding a broken *sword* erect, embrued with blood! This must symbolize a

tragic story; but the Celts were not as communicative as the Latins, and it is a matter of conjecture whether, or not, the Egertons can explain or interpret this significant piece of blazonry. But we have not finished with the sword yet. There are different kinds of swords mentioned in blazonry; there is the *arming sword*, the sword of *State*; the *Irish sword*, the Highlander's *claymore*, etc.:

" The Highlander, whose red claymore,
The battle turned on Maida's shore."

Scott, Marmion, Intro. to Canto VI.

Other examples are also found under the name of sabre. An arming sword was also a feature of Marmion's arms; but we will leave him until we consider the influence of Heraldry upon the poetical works of Scott. In the time of Henry VIII., *Gellibrand*, of co. Kent, bore two swords in their scabbards in saltire, and it may be shown that *brand* is a word for *sword*. Venturing abroad, we discover the sword put to numerous armorial uses. Disregarding chronology, we take instances as we find them. The first instance we discover is that of Charles Emmanuel, Duke of Savoy (ob. 1630), styled " the Great." His career was as varied as his devices. His history would take too long to recount, but he adopted the scheme of a mailed arm—we have been taught something of the mailed fist—holding a sword, with this distich of Lucan: " Whoso

denies justice, give everything to him who holds the arms." King John of Portugal (ob. 1384), who married Philippa, daughter of "time-honoured Lancaster," old John of Gaunt, assumed as his device a sword cleaving a rock, with the sensible and logical legend, "It sharpens that it may penetrate." When made Constable of France, Anne de Montmorenci, godson of Queen Anne of Brittany, and fifth Constable of his name, premier Baron, and Grand Master of France, Knight of the Garter and St. Michael, assumed as his insignia an armed hand issuing out of a cloud, with a naked sword, the *fleur-de-lis* scabbard and belt of the Constable hanging beneath. This personality figures very largely in French history, and is well worth regarding from many standpoints.

France supplies some further examples of the use of the sword. Charles II., Cardinal de Bourbon (ob. 1488), brother of John II. and of Pierre de Beaujeu, and of Margaret, the mother of Louis de Savoie, was made Archbishop at the age of nine. Sextus IV., made him Cardinal. On the death of his brother John, he took the title of Duke of Bourbon, under the name of Charles II., and adopted as his ensign a flaming sword, representing the sword of the Church and "the sword of the Spirit, which is the Sword of God." His motto was more presumptuous than necessary. It was, "I, the author of daring." The celebrated Constable Bourbon

assumed the device of a constable's sword interlaced with a scroll, upon which was inscribed, "It will penetrate," a motto which revealed at once his pride and his high pretensions.

To conclude references to the sword, we introduce an Italian exemplar. It is that of Virginio Orsini, Prince of Bracciano (ob. 1497). From his riches, the number of his followers, and his noble house, he was regarded as one of the first princes of Italy. He was Grand Constable of Naples and General to Ferdinand and Alfonso II. His history is, like most of those of his time, as interesting as it is varied. As a member of the Furfurano Academy, whose emblem was a corn-mill, he adopted a sword in a heap of bran, meaning that as the sword in time of peace is laid in bran to keep it from rusting, so he occupied his repose from war in literary pursuits.

St. Andrew, the patron of Scotland, now confronts us. St. Peter, so that he should not imitate, or try to imitate, his Lord and Master, preferred to be crucified with his head downwards. His brother apostle, St. Andrew, elected, if he had a choice of election, to be crucified saltire-wise, that is to say, on a cross made in the form of the letter X. St. Andrew's particular association with Scotland is by no means obvious, but the instrument of his martyrdom is the proud ensign of that country, and occupies an equally distinguished position in what we understand as

the Union Jack. The mere mention of the *Cross* opens up a rich vein in Heraldry; but, for the nonce, we will adhere, as closely as may be, to the saltire cross of St. Andrew in particular.

This cross figures largely in Heraldry, as already mentioned; it constitutes one of the honourable ordinaries. It represents the cross whereon St. Andrew was supposed to have been crucified, and the standard, or banner, of St. Andrew is one bearing the cross, in silver, on a field of azure. The plain saltire is nothing but a cross placed in a different position, and whatever was the origin of the one as a device upon a shield, was probably also the origin of the other. Almost all the forms incident to the cross are likewise applicable to the saltire.

It is capable of infinite treatment. Sometimes it is found engrailed; at times the arms terminate in leopards' heads. In a roll of Edward II., twenty-eight examples occur, eighteen of which are engrailed. The Cross of St. Julian is a saltire crossed, or as otherwise described, a cross crosslet placed saltire-wise.

But we are only immediately concerned with that of St. Andrew. Historic examples of its employment are numerous and informative. Robert the Bruce bore a red saltire upon a golden field. Contemporaneously (*tem.* Henry III.), Foulke de Eschardeston distinguished his coat with a silver saltire upon a red field. In the time of Edward II., Sir Randolf de Nevyle bore a

silver saltire upon a field of blood, as did his descendant, Ralph de Nevile, in the time of Edward III.; but ancient and modern examples would exhaust a volume. A saltire forms part of the arms of the venerable See of Rochester. The grand thirteenth-century Seal of the City not only commemorates St. Andrew, but gives one of the finest illustrations of mediæval seal engraving. Rochester Cathedral is, of course, dedicated to St. Andrew. The cross of this Apostle also figures, naturally, in the achievement of the Lyon King-of-Arms, Scotland being within his jurisdiction. There is a silver saltire ascribed to Gerard, Bishop of Hereford, 1096, translated to York, 1100, but it is not worthy of credence. But Bishop Wolton, of Exeter (1579-94), provides us with a singular example in this association. He exhibited a lion rampant supporting a saltire engrailed.

St. James, the great apostle, did some fine missionary work. He is represented in Christian Art by a pilgrim's staff. In Heraldry, his staff plays no inconsiderable part. The pilgrim's staff, or *palmer's staff*, is not infrequently figured, as will be seen later; it bears a hook something like a shepherd's hook, but inverted, and must be discriminated from the pike-staff—a very different implement. The pilgrim's staff, as a charge, appeared in the achievement of the old Cistercian Abbey of Buckland, Devon, long since destroyed, and likewise long forgotten.

But St. James is recalled in another shape, that of the *escallop*. The *escallop* is the badge of a pilgrim, and also a symbol of the Apostle St. James the Great, who is generally drawn in the garb of a pilgrim. As it is found in ancient Heraldry as early as Henry III.'s time, it was probably suggested by the Eastern pilgrimages. It is borne in various ways, often surmounting an ordinary or other charge, especially a cross, chief, or bordure. It is clear that the old French term, *coquille*, from which we derive our modern cockle shell, is the same, though some heralds pretend that when this is used the shell should have the edge upwards. The shell is always represented with the outside of the valve towards the spectators, but in French arms the interior is sometimes shown, and then the term *vannet* is used. To illustrate the employment in British armorials of the escallop is not very difficult. We will take the more ancient, and, therefore, the more authoritative, first. In the reign of Henry III., Herbert de Chamberleyne bore three golden escallops on a red field; his contemporary, if not his colleague, Ralph Bigot, displayed on a golden field, a red cross charged with three silver escallops; whereas Waren de Monchensy, of the same age, exhibited the same number, although in a different way. Further on, whilst Edward II. swayed the sceptre Sir Thomas de Sein Lory, we discover, bore three of these cockle shells, as did those valiant

knights, *St. Loe*, *Halton*, *Howland*, and *Ingham*, in the reign of Edward III. The Abbey of Reading, which was under the patronage of St. James, displayed three golden escallops on an azure field, and the Augustinian Abbey of the same titular apostle, in Northampton, an escallop, per pale argent and gules. The Gloucestershire house of *Prelate* bears a red escallop upon a silver escutcheon, and simple and pure it looks. Then *Russell*, Duke of Bedford, displays on his fine coat, a lion rampant of a bloody red, and on a chief sable three silver escallops. There are other achievements in which this cockle shell appears, such as those of *Holland*, *Spencer*, and others.

EARL RUSSELL
FIG. 13

St. John the Evangelist is symbolised by a *chalice*, with a *serpent* issuing from it. The son of Zebedee, the best-beloved of Christ, he is reputed to have died at Ephesus, nearly a century after the Resurrection. A beautiful legend accounts for the association of the subtle serpent with the sacred goblet. When St. John was doing "this in commemoration of Me," some evil spirit put poison in the

chalice, and as St. John was about to partake, the reptile uprose. The serpent in Heraldry we have already attended to, so we will dismiss him in this connection with the parting remark that he is always up to some mischief or other. He started his game and showed his hand in the first scene ever presented on any stage—that of the Garden of Eden. To be more serious, or less serious, just as the reader regards it, we will look at the heraldic side of the present theme.

Evangelistic symbols—there are four of them—as we have already explained, base their origin in Revelations. They figure a great deal in Heraldry, but Revelations do not assist us much in our effort to understand and appreciate. For the moment, therefore, we will confine ourselves to the chalice, although we cannot forget that that used at the Last Supper was brought to Glastonbury by Joseph of Arimathea, and buried at the foot of the Mendip Hills, at which point perpetually issues a stream of sparkling water, considered to be drained from the most awful, the most tremendous, and yet the most soothing of vintages. Having drunk from it, the author knows.

In Heraldry, the charge is usually drawn from old examples, sometimes with an octagonal foot. It appears very seldom. Two instances only need be noted. The family of *Vassall* display a golden chalice, with a sun illuminating it,

—an estimable mark of family distinction. Two chalices, in fesse, of gold—foolishly described elsewhere as candlesticks—constitute the bearings of the house of *Emerle*. It *does* make one somewhat peevish, when heralds do not know the difference between a chalice and a candlestick! Why the literal expression of the word chalice alone, apart from its sacrosanct associations, is tense with poetry and beauty. We have seen a motor-car "reversed," but don't in Heaven's name, compel us to view three argent aeroplanes on a field vert, displayed between a chevron, gules—they either fall on the grass or kill their pilots, which amounts to the same thing. The last word in English Heraldry, as far as we know it—and we have looked into it somewhat—is that granted to Sir John Herschell, a telescope upon a tripod! But this is a digression.

In our order comes next, after SS. Peter, Paul, *Andrew*, *James* and *John*, *St. Bartholomew*, whose attribute, or symbol, is a *knife*. That knife draws attention to that horrible blunder, infamous in history, known as the "Massacre of St. Bartholomew," with which the exalted apostle could not possibly have had anything to do; lying in his tomb a thousand years and more beforehand. St. Bartholomew, as we all should know, was one of the twelve apostles, but why he should have such a bloodthirsty reputation as is attributed to him, the writer cannot explain.

The massacre of the French Protestants occurred on the day or the eve of his festival, in 1572. Of course, it was all a mistake, or, as we should say now a diplomatic error; but, all the same, St. Bartholomew, one of the best of the apostles, and most peaceful of the twelve, goes down to posterity as a Nero. It is time someone attempted to clear his character. But we must return to our original theme, and St. Bartholomew must apologise to us for introducing the word knife. Knives are not infrequently borne in arms, but they have generally some precise designation. There is the shoemaker's knife, the *pruning* knife, and the *shredding* knife; but it is difficult to find good examples to show the correct drawing. In the insignia of Crowland Abbey, they are sometimes blazoned as St. Bartholomew's knives—a pre-massacre reflection upon the apostle's instincts. But we will follow the knife up in our next chapter.

CHAPTER VIII.

The Knife (cont'd)—The Staff—The Lance.

St. Bartholomew having introduced us to the knife, we must advance with it. There is the plumber's knife, and the patten-maker's cutting knife, and the currier's paring knife! Butchers' knives are borne by the foreign families of *Kohler*, *Krosig*, and *Winckel*, in Saxony; but no English bearings of the kind have been, so far, discovered. We will give a few illustrations of the use of the knife in armorial fancy. The family of Blood adopted, with a ruddy significance, a silver knife upon a field of red; that of *Knyevette*, obviously with better intentions, since the device in this case was a mere rebus on their name, displayed three silver knives upon a blue field; that of *Worsyche*, three similar charges on a red ground; and the family of *Hackley* three shoemakers' knives in red, on a silver field. Three shredding knives distinguish the Shropshire family of *Abbot;* and a cutting knife, with a Marquess's coronet, comprises the arms of the Edinburgh Company of Cordwainers. The arms of the grand old Benedictine Abbey

of Croyland, situated in the Lincolnshire Fens, now an absolute ruin (although the church still stands), thanks to Henry VIII. and those of his kidney—God rest their souls; we cannot forgive them!—were, briefly, an equally divided shield, with three knives in the first and fourth sections, three *scourges* in each of the others. Croyland Abbey was one of the more illustrious of our destroyed monastic centres. It was endowed with singular privileges, and ranked with the greatest of them in point of riches. The story of its origin is a beautiful one, but too lengthy to be narrated here. One of its most prized relics was the whip of St. Bartholomew, presented with the psalter of St. Guthlac, and other treasures, by Pega, the latter's sister. It is the scourge and knife of St. Bartholomew, which appeared in the arms of the Abbey. The whip has only been observed once in British Heraldry, namely, the arms of *Swift*, of Scotland, which comprises three whips of three lashes of silver, on a field of red. Only Continental usage of the scourge is to be discovered. Pope Pius III. bore a hand holding a scourge and a branch of laurel, with the motto, "Punishment and Reward." Pius II. had a hand holding Aaron's rod, with the legend, "It flowered unhoped for," in allusion to his unexpected elevation. St. Philip, another of the apostolic twelve, bore a staff, with a cross at the top. The cross receives considerable attention elsewhere, so here

we will confine ourselves to the staff. The term is usually qualified by some word expressing its special purpose or character, such as pilgrim's, or palmer's staff.

This emblem, already briefly mentioned, was used as a device in a coat of arms at least as early as Edward II.'s reign. The *staff* and the *escallop* were still the badges of the pilgrim, and hence it is but natural it should find its way into the shields of those who had visited the Holy Land. The usual form of representation is a pole with a hook attached to it with the point upwards, but in some examples the hook is wanting, and where this is the case it is scarcely distinguishable from a pastoral staff, as borne by some of the monasteries. Represented under different forms, it is blazoned, as will also be seen, under different names, *i.e.*, *pilgrim's crutch*, a *crutch staff;* but there is no reason to suppose that the different names can be correlated with different figures. The *crutch*, perhaps, should be represented with the transverse piece on the top of the staff, like the letter "T," instead of across it. As evidenced by a roll of the time of Edward II., three silver pilgrim's staves were borne by Sir John Bourdon. The Lincolnshire family of *Palmer* also exhibit three pilgrim's staves in their armorial achievement. Three water-bougets of gold on a scarlet shield, with a pilgrim's staff in pale, composed the impress of the ancient Yorkshire

Abbey of Kirkham, and the Priory of Sempringham, in Lincolnshire, displayed over its other heraldic insignia a pilgrim's crutch of gold. Several ancient families employed the same emblem as a charge in their arms. The *Pilgrims* and *Hawkins* might be indicated in addition to the *Palmers*. *Holgate*, who was Bishop of Llandaff (1537) and Archbishop of York from 1545 to 1554, had his arms surmounted by a crutch-staff in bend azure. The Augustinian Priory at Newburgh, co. York, and the Gilbertine Abbey of Alvingham, co. Lincoln, contribute examples of monastic use of this interesting figure. Closely connected with the Pilgrim's staff was the Pilgrim's or palmer's *scrip*, called also *pouch*, or *wallet*. Here is an appropriate quotation from Sir Walter Raleigh:

> "Give me my *scallop-shell* of quiet,
> My staff of faith to walk upon;
> My scrip of joy, immortal diet;
> My bottle of salvation,
> My gown of glory (hope's true gage),
> And thus I'll make my pilgrimage."

The wallet is sometimes pendent from the staff. The *Tasborough* family bears three palmer's staves with pouches hanging on them; that of *Palmer* incorporates three palmer's scrips. *Wolston*, of Devon, bears a bend between six pouches argent, and *Wolston*, of Cornwall, the same number, but tinctured sable.

The *pike-staff* is generally drawn like a pilgrim's staff, but without the hook. Then there is the flag-staff and *quarter-staff* used by foresters. Next, the *cross-staff*. This is a general term for any instrument taking levels or altitudes. The mariner's cross-staff, now of course obsolete, was commonly called the *fore-staff*. One form of the cross is found amongst *plumbers'* implements. These comprise five or six kinds, the last the cross-staff, which figures in the shield of the Company of Plumbers', which was incorporated in the year A.D. 1612, but the charge used in this regard has a scientific and not a religious or historical significance.

The arms of the Lincolnshire family of *Evington* exhibit a blue field, with a chevron between three mariner's cross-staves in gold and five mullets.

There is also the *pastoral staff*, or *crosier*, which does uphold its authoritative and doctrinal essence. It is derived from the Latin *crocia*, a crook; French, *croc*, not from *crux*, or *cross*. This word is properly restricted to the crook of an Archbishop, or Bishop, or Abbot. The Archbishop, besides his *crosier*, made use also of a *staff*, surmounted by a cross, that of the Pope having a triple cross. That of the See of Canterbury is represented as surmounted by a *cross formy*. In actual examples, some few of which remain, the Archbishop's staff is found to be of various

patterns, and highly ornamented. The *staff* of *Archbishop Warham* (ob. 1520), as shown by his tomb in the Cathedral, provides an excellent illustration of the staff, with a *cross formy*. It is borne of this form, but not so highly ornamented as the ensigns of the Archiepiscopal Sees of Canterbury, Armagh, and Dublin. The *crosier* of a Bishop ends in a curve, resembling that of a shepherd's crook, from which there is every reason to believe it was derived, notwithstanding the opinion of some, that its origin is to be traced to the *literus* of the priesthood of pagan Rome. There are many existing specimens of episcopal staves which, while they all retain the general form of a crook differ very much in their enrichments. In Heraldry, the simple form of the crosier has been generally adopted. The crosier, and staff surmounted by a cross, are, however, often confounded under the general term, *pastoral staff*, and the French term, *crosse*, is used

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FIG. 14.

equally for the crosier as for the staff with the cross. Here are a few entertaining and instructive examples. The arms of the See of Canterbury consist of a crosier in pale, ensigned with a *cross formy*, surmounted by a pall charged with four crosses formeé fitcheé. *Henry Deane*, who was Bishop of Bangor in 1496, of Salisbury in 1500, and Archbishop of Canterbury from 1501 to 1530, bore as his achievement on a chevron between three Cornish choughs as many pastoral staves erect. He, happily for his soul, was not implicated in the "Great Betrayal." The Abbey of St. Agatha, of Richmond (Yorks.), displayed a crosier in its armorial insignia. Two crosiers are also to be viewed in the arms of the See of Argyll; and Bishop Stopford, of Hereford (1522-48), employed two pastoral staves crosswise, crowned by a mitre. The Cistercian Abbey of Vale Royal, in Cheshire, also exhibited the crosier as a constituent of its heraldic decoration. Two lay illustrations occur in British Heraldry, the families of *Church* and *M'Laurin* using the Bishop's crosier and crook respectively. The pastoral staves of *Abbots* resembled those of Bishops, and were no doubt equally ornamented, especially when the Abbot was head of a Mitred Abbey. However, it seems there was a custom to attach a small *pallium*, called the *sudarium*, to the crosier of Abbots, to distinguish them from those of Bishops, though it was not

generally adhered to. This seems to be represented on the insignia of St. Benet's, Hulme. Examples are also found of Abbesses represented with a pastoral staff, as on the brass of Isabel Hervey, Abbess of Elstow, Bedfordshire, who died in 1524. Abbeys, Priories, etc., bearing crosiers, were innumerable—thirty, at least—and the beautiful figure also finds a prominent place in diocesan blazonry.

Sometimes the kind of staff is implied, as in *banner and staff*. For example, the *Paschal Lamb*. Ordinarily, it may be noted in passing, the lamb is represented *passant*, with its face shown in profile; but when the *Holy*, or *Paschal Lamb* is intended, the face should be *guardant*, or *reguardant*. This bearing varies considerably in different examples, particularly in the shape of the flag. The nimbus should be gold, with a red cross, the flag argent, cross and ends gules. The Holy Lamb is, however, not infrequently borne all of one colour. For pointed reasons, the family of Lamb bears the device of three paschal lambs. The achievement of the Honourable Society of the Middle Temple, as is well known, display on a silver shield, on a red cross, a golden paschal lamb carrying a silver banner charged with a golden cross. There are other highly interesting examples; but we are straying, as all who enter into the world of Heraldry are apt to do, from the immediate theme afforded us by St. Philip, namely, that of the staff.

In the arms of *Hawke*, three flag-staves figure, and those of *Longstaff* contain three quarter-staves. The ancient Cistercian Abbey of Buckland had a crook amongst its other insignia. The famous ragged staff of the Warwicks has received ample treatment. The *staff-raguly* occurs very frequently, and the term implies a branch of a tree with the twigs lopped, and resembling a club. It is generally drawn *couped*, and then the term *trunked* is used. The families, amongst others, of *Woodhouse*, *Allen*, *Bowstock*, *Willisby*, *Barlow*, *Layland*, all employ in one way or another the *staff-raguly*. *Meryck*, Bishop of Sodor and Man, 1575-99, bore, as his arms, *sable, on a chevron argent between three staves- raguly, or, inflamed proper, a fleur-de-lis azure, between two Cornish choughs.* The shepherd's staff, or crook, is a long staff curved at the top, but less so than the crosier. Yet, after all, divested of its ecclesiastical pomp and circumstance, the crosier harks back to the crook of the "Shepherd of the whole flock," of which we are members. Two instances of the use of the shepherd's staff, or crook, may be cited from the realm of armorial illustration. The houses of *Shepherd* and *Bennette* both have adopted it. In the arms of the first we discover two shepherd's crooks, and the same number in those of the second. Some peculiar names occur, for instance, the *Jacob's staff*, possibly a shepherd's crook, but probably

St. James's pilgrim staff, the *crutch-staff*, and the *Jedburgh staff*. The *Patriarchal staff* is surmounted by a double or patriarchal cross. *John Thurlow* was, in 1664, granted as a charge in his arms a Jacob's staff between two stars, but in Heraldry this may be regarded as a Puritanical eyesore. In Scotland, *Burgh*, of Jedburgh, display a Chevalier armed at all points, and mounted on a horse, grasping a kind of lance called the Jedburgh staff. This is obviously a common device, transplanted into Heraldry, drawn from a mediæval seal, examples of which are uncountable.

The term staves is used in the sense of the handles of axes, but this direction, if followed, would saddle St. Philip with a responsibility he ought not to bear. As such, in Continental Heraldry, we have not, so far, discovered the employment of the staff or stave, nor of the crosier, although its frequent use, no doubt, can be descried by the student.

The Paschal Lamb is scarcely appropriate to St. Philip, that is, in an armorial sense, but he opened up the present train of thought and research. Amongst many other emblems, Louis de Guise, Cardinal of Lorraine (obit. 1578) bore a Paschal Lamb, surrounded by celestial light, and holding between its fore feet a cross, to which is attached a banner of two points, the whole encircled by the legend, "By birth illustrious, without deceit," an anagram on

his name. The Holy Lamb, with a flag between two stars and a crescent, was the device of the Knights Templars. As already said, it is still the device of the Inn so recognised. It is the "Lamb and Flag" of the village inns. Pinato Birago, of Milan, Cardinal and Chancellor of France (ob. 1572), had various heraldic schemes. When made Cardinal, he adopted as more suitable to his office, a Paschal Lamb, under its right foot a book, in its left a cross, to which is attached a scroll, inscribed, "The Lamb bleeds on altars," alluding to the purple of the Cardinals, and signifying that every priest should approach the altar with purity. Thus, St. Philip, or, rather, his excellent instructions, passes away. In a secular sense only let us hope that he has proved an excellent guide, and a far better one than Venus with her apple.

Enters next St. Thomas, symbolised by a lance. He was the first of the sceptics, and, at the suggestion of the Master, put his hands into the wounds made by the lance and nails to convince himself that Christ had really risen from the dead. St. Thomas like St. Peter afterwards bitterly repented, the one of his infidelity, the other of his doubts, of the divinity of the Redeemer. In Heraldry, the *lance* is better known as the *spear*.

It might have been expected that this charge would have been found in ancient arms, but, so far as has been observed, it is not the case.

It is, however, not infrequent in later arms. The *tilting-spear* proper should have the *vamplet* shown, that is, the funnel-shaped projection near where the hand holds it. With the spear has to be included the *lance*, the *dart*, and the *javelin*. It is difficult to distinguish them, but the *lance* is much longer than the dart, or javelin, and the head is not barbed. The dart may be represented as a long arrow, and, like the javelin, should have a barbed head. A broken spear signifies the lower half, the upper having been broken off. A *half spear* signifies the upper half of the spear. Interesting examples are numerous in British Heraldry. The most interesting of all is that grant made by Dethick to Shakespeare of Warwick, the father of the great dramatist, in 1546. It is a very simple achievement—on a golden field, a sable bend, charged with a tilting spear of the first, headed argent. The family of *Garbrand*, not so illustrious, yet bears in its insignia the proud device of a tilting-spear and battle-axe in saltire. The house of *Docker* exhibits seven half-spears, and that of *Pryce*, three spear-heads. But, under some definition or other, the spear finds endless illustration. In the arms of *Thackeray*, a much less interesting name than that of *Shakespeare*, is to be seen a dart between two garbs. Those of *Scott* (Whipsland), another great poetical and literary instance, comprise, roughly, a gold field, bearing an azure bend, charged with two crescents, and in chief, a

broken lance. Scott, as well as Dante and Shakespeare before him, was the greatest modern disciple of Heraldry we have yet encountered, but the influence of Heraldry upon his work, or, rather, the poetical side of it, receives the notice it deserves elsewhere. In concluding this chapter we may be forgiven if we reiterate our contention that the influence of Heraldry upon Poetry and Literature was great, and in this single connection spring up three illustrious names, namely, those of *Shakespeare*, *Scott*, and *Thackeray*.

CHAPTER IX.

The Lance (cont'd)—The Axe—The Saw—The Winged Lion.

In Continental Heraldry, but few examples of the lance and spear are to be discovered. We may be reproached with a constant reference to foreign Heraldry, but it must be remembered that our own Heraldry was transmitted to us from the Continent. Abroad, we find the lance more commonly described as a javelin; but the shivered lance in its delineation and association is most historic. Catherine de Medici (ob. 1589), Queen of Henry II., was three times Regent of France. She bore as her device, when young and living with her father, and continued it after her marriage, the rainbow of *Iris*, from the association of its name with the Florentine bay. After the death of Henry, she took as her badge a heap of burning ashes, with drops of water falling upon it, in allusion to her tears. Catherine also adopted several other achievements, and caused a medal to be struck in reference to the fatal tournament, displaying a shivered lance, with the legend, "Hence grief! Hence tears!" The Neapolitans, after the death of Alfonso II., who, from the wars of Charles VIII., had been obliged to impose grievous taxes

upon his subjects for the defence of his kingdom, set up for device a broken lance, with the motto, from the Psalms, "The snare is broken, and we are delivered," meaning that by the death of Alfonso they were freed from servitude. To these examples of the shivered lance might be added the sheaf of javelins used by the Duke of Termoli, who was made Captain-General by Julius II. He died, not without suspicion of having been poisoned by some one envious of his reputation in military matters. His motto was, "They shall not be wanting to brave men," implying that he would not be wanting in missiles to keep off the approach of the enemy. This suggestion of the javelin brings us back to the British use of the same figure. The javelin in Heraldry, as already indicated, is linked up with the spear, the lance, and the dart, and is also associated in Heraldry with the Pheon. It is, indeed, very difficult to distinguish them. The *Pheon* is the head of a dart, barbed, and engrailed on the inner side, the broad arrow being in this respect plain. Its position is with the point downward, unless otherwise blazoned. They are occasionally borne shafted and feathered. A silver pheon on a golden ground figures in the arms of Sydney, Earl of Leicester. To Henry Parker, of Fryth Hall, Essex, was granted, in 1537, three escutcheons with a broad arrow or pheon on each. The families of *Sharp*, *Lotham*, *Briggs*, *Jackson*, and *Pearle* are also in

some measure distinguished by the adoption of a pheon in their arms. The term *pheoned* is also used of arrows to describe the tinctures of the head. The two houses of *Brickdale* and *Shorter* contribute instances; and Diane de Poitiers, Duchess of Valentinois (ob. 1566), in memory of her deceased husband, bore an arrow entwined with green branches, and issuing from a tomb, upon which lay a cross, with the motto, "She lives only in him," expressive of the constancy of her love; but Paradin gives it a higher significance, rendering it, "Alone, on that she lives," *i.e.*, in the hope of a glorious resurrection. On the walls of the Chateau of Anet was the device of an arrow, with the motto, "She attains whatever she seeks." This is the motto of the Marquis of Headfort.

Cardinal Alessandro Farnese, who died in 1589, was grandson of Paul III. He and Cardinal Ippolito de Medici were the two luminaries of the Papal Court. His device was an arrow piercing the centre of a target, with the motto from Homer, "Throw thus!" As all eyes were turned upon him, he meant to show that he should have one mark or end in view, and pursue it with a steady aim, neither deviating from his course nor acting by chance. The Farnese arms are, *or six fleur-de-lis, three, two, and one.*

Erik, Duke of Brunswick, who died in 1584, bore two hands shooting from a bow, an arrow in the air, with the motto, "Thus men ascend

to the stars," that is, such is the way to immortality.

Peter the Cruel, King of Castile, 1350, adopted a hand armed with a lance, with the motto, "This is the labour." Deposed by his subjects for his cruelty, Peter was reinstated by Edward the Black Prince, but was afterwards slain by Henry de Transtamare, who succeeded him.

Ferdinand the Catholic (1572), King of Aragon, by his marriage with Isabella of Castile and his conquest of Granada and Navarre, united the kingdoms of the Peninsula and became King of all Spain. Being much devoted to St. John the Evangelist, Ferdinand and Isabella adopted his eagle, with one head, as the supporter of their common shield. The arms of the different kingdoms of Spain—Aragon, Castile, Granada, Leon, and Sicily—are all quartered in the escutcheon of Ferdinand and Isabella. They each had their separate device. Isabella took a bundle of arrows with the initial of her husband's name. At this point the suggestions made by the lance of St. Thomas end. Their variety cannot be disputed. St. Matthew now brings forward his hatchet, better known in Heraldry as an *axe*. There are various kinds of axes and hatchets. It is impossible to classify them, or give the whole of the varieties, but the following will be found the chief forms which appear. The handle of the axe is sometimes called the

stave, or an axe may be *hafted*, and the blade is often referred to as of a different tincture. (i.) There is the *common axe*, or hatchet, which figures in the arms of the Turners' Company; the house of *Axall* displays three silver axes on a red field, and that of *Axtell* (Devon), three silver axes with golden handles on an azure ground; (ii.) next, there is the *adz*, or *addice;* this has the blade set transversely to the flattened handle, and is sometimes called the *carpenter's axe*. With obvious intent it figures in the shield of *Addice*, which consists of three azure addices, with golden handles, on a silver background. *Wright*, of Scotland, bears three carpenter's axes; and *Penfold* also employs the hatchet in this sense. (iii.) Then there is the *brick*, or *bricklayer's axe*, a charge in the armorial insignia of the Company of Bricklayers and Tylers of London. The metal portion only of the axe is exhibited, and this is made broad, with the sides hollowed. This Company was incorporated in 1508.

Although of ancient date, this description of the hatchet appears to be used in a trade sense only. We have not discovered its employment on a family shield. (iv.) The same remark applies to the *chipping axe*, which occurs in the arms of the London Company of Marblers (afterwards united to the Masons), and is the axe which is still used by quarrymen in chipping the stones before they leave the quarry. (v.)

Again, there is the *slaughter axe*, the hatchet used by butchers for killing animals, which only figures in the achievements of the London and Exeter *Butchers' Companies*. (vi.) The *pick-axe* seems to be the miner's pick, and has a much wider use. It is also called a *hew;* somewhat similar to it is the double *coal-pick*, and the tool called a *paviour's pick*. Here are a few instances of the use of the generic implement in this connection. *Pigott*, of Cambridge, displays three silver pick-axes on a sable field; *Packwood*, of Warwick, the same number, with varied tinctures, and also with distinctive hues the house of Pickworth. The tomb of William Clare, in Trinity College Chapel, Cambridge, bears a coat conveying three *hews*, or miners' picks, sable, on an argent field. (vii.) The battle-axe is variously represented, but this figure is much more common in Heraldry than some other models. Its usual form may be divined from its mere description. In the arms of *Heyngeston*, *Cracknell*, *Bainbridge*, and *Oldmixon*, as well as in many others it has a prominent place. (viii.) The broad-axe seems to be so-called only from the breadth of the blade, differing in no other respect from the other axes. Sir John Porter, in his shield, gives us an example of their assumption, as does Thomas Tregold. (ix.) The Danish axe was probably so-called because it occurred in the royal arms of that kingdom, in which it is drawn like a Lochaber axe, but some apply the name to an axe

whose blade is notched at the back. There is a form without the notch borne by Hakelett, and called a Danish hatchet. The Indian tomahawk occurs in the arms of Hopkins, granted in 1764. The coat of Sir Walter Hakelett dates back to the time of Edward II. There are Danish hatchets contained in it. Clarenceux, who was King-of-Arms in the reign of Henry VIII., granted to Roger Machado five Danish axes palewise in saltire. Both *Daynes* and *Hingston*, of Devon, have Danish battle-axes in their armorial insignia. (x.) The Lochaber axe has a curved handle and a very broad blade, and represents perhaps a Scotch axe. It is borne by *Ranken* of Scotland, and *Matheson* of Benetsfield. (xi.) Finally, there is the pole-axe, an axe with a long pole, often called the halbert, or halberd. It was used by the men-at-arms in processions and on great occasions for keeping back the crowd. In the time of Edward I. Sir Walter Hakelett bore two halberts in saltire, tinctured gold on an azure field. Other instances are furnished by *Eccles*, of Scotland, *Pitman*, of Suffolk, and *Magdeston*, of Lincoln. Taking our familiar excursion, the hatchet, as such, has not been familiarised in the realm of Continental coats. Neither do we find the adz, the bricklayer's axe, the chipping axe, slaughterer's axe, battle-axe, pick-axe, broad-axe, nor any of the other various descriptions of the weapon. St. Matthias was represented by a

battle-axe, but, as far as our purpose is concerned, he has already been anticipated by St. Matthew. A pole distinguished St. James the Less, as has already been remarked, but this device is really a staff, which has already been fully observed, with its uses and its suggestions exploited. St. Simon, in Art, is perpetuated by a *saw*. In Heraldry this device is rare. An example of a frame-saw is borne by the company of *fan-makers*. One also occurs in the crest of Hamilton. A *hand-saw* is blazoned on one coat of arms, and a crooked saw is sometimes so blazoned on another. The crest of Hamilton, Duke of Hamilton and Brandon, is thus described: Out of a ducal coronet an oak-tree fructed proper, cut through the main stem by a frame-saw proper, the frame or, the motto "Through." The arms of Sawers (Scotland) are *argent, a chevron engrailed gules between in chief, two escallops of the last, and in base a hand-saw palewise azure, handled or;* those of *MacCausland* (Ireland), *or, within a double tressure flory counter-flory, with fleur-de-lis sable, a lion rampant of the second, holding in his dexter paw a crooked saw proper*—otherwise a *sabre*, which brings us to the subject of sabres. There are several kinds of swords with broad curved blades, one of which is the *sabre* (French). In the arms of *Agall*, two sabres addorsed saltirewise are figured. The sword, as such, has already been suggested to us by St. Paul, and amply dealt

with. So similar is the falchion, called also the hanger and the scimitar, that practically no difference can be made in the drawing, except that the falchion should have a blade somewhat wider in the middle. The cutlass is also found. Here are presented a few examples of the armorial employments of the falchion, hanger, scimitar, and cutlass, as found in British descriptions. The falchion is seen in the arms of *Tatnell*, of Chester: *Hodgson*, of Boston, exhibit, *inter alia*, three hangers; *Hodgson*, of Surrey, three scimitars; *Drummond*, three scimitars also; whilst *Elam*, of Kent, and *Tross*, of Devon, both illustrate the cutlass. *Seax*—Anglo-Saxon, seax, Icelandic, sax—is also another term used, and signifies a broad curved sword, with a semi-circular notch at the back of the blade. In this form the sword figures in the arms of the county of Middlesex, and also in those of *Gomme*, a Middlesex family; but the grant of the latter achievement is no older than 1761.

The arms used by the family of Bentivoglio of Bologna, are called in Bologna (where until 1512 they held the sovereignty), the *Sega rossa di setti dente*, the red saw with seven teeth, on a field or, and this *sega*, or *serra* was the family badge. In strict heraldic phraseology, the arms are, Parti per bend indented, or, and gules. When Julius II., after having expelled the Bentivogli, made his entry into Bologna, the people, mindful

of their exiled masters, received him in sullen silence, except when the sound of "Serra, Serra!" resounded in his ears as he passed in procession through the streets. Two more apostles remain, St. Jude with his club, and St. Mark, with his winged lion. The symbol of the first we have exhausted, and the lion, as such, has been noted; but the winged lion of St. Mark stands in a different category. As already indicated, the four symbols of the Evangelists occasionally occur in armorial bearings. The winged lion is the special impress of Venice, as described. Here we will leave the apostles, with a few examples of the foreign use of the animal without his wings.

Pope Sixtus V. adopted as an ensign the device of a lion seated upon a square plinth, with a star and his hand upon three hills. It was accompanied by the significant legend, "The guardian of the sacred treasure is wakeful."

The second prince of Melfi placed round the blue lion of his house the words, "Conscience and the end are consoled." Melfi is a city in the province of the Basilicata, founded by some Roman nobles who were shipwrecked in accompanying Constantine the Great to Constantinople, A.D. 304. It has an entrancing history.

The arms of the province of Zealand are a lion rising out of the waves, with the motto, "I struggle, and keep above water." When Queen Elizabeth concluded a treaty with the

United Provinces, they added, "God being the author, and the Queen the promoter," *i.e.*, by the mercy of God and the favour of the Queen."

Pope Innocent XI. bore a lion in a field alone, with the proud motto, "He does not walk with the herd."

Galeazzo Maria Sforza (ob. 1476), son and successor of Francesco, Duke of Milan, used a most obscure device—a lion with a helmet on its head, seated before the burning branch and water-bougets of Galeazzo Visconti, with the phrase, "Belonging to Jove." This tyrant fell by the hand of three conspirators, urged by a fanatic to imitate the example of those in ancient history, and even in modern, who had perished in the extirpation of tyranny. This individual was a bold, bad man, but he helped to form Italian history, which in his time was the most fascinating and important of European histories.

Lorenzo de Medici was the son of Pietro, chief of the Florentine Republic in 1573. As his device he adopted a laurel tree between two lions, with the motto, "So too, is virtue," that is to say, virtue is like a laurel between two lions—you must face the lions to earn the laurel. "No cross, no crown," a device ill-befitting this proud, frivolous prince, who was as unworthy of the complimentary verses of Ariosto, as of the tomb of Michael Angelo. The figures on his tomb, in the chapel of the Medici, at Florence, are among the highest conceptions of the great

sculptor. The Emperor Charles V. was surprised not to see the statues rise and speak. Mary Stuart was prolific in her devices. Her maternal pride is expressed in the device of a lioness, with her whelp beside her, and the words, "One only, but that one a lion." Her bitter sense of the insolence of her inferiors is intimated by the emblem of a lion taken in a net, and hares wantonly passing over him, with the bitter phrase, "Even hares trample on the conquered lion." In *King John*, *Act* 1, *Scene i.*, Faulconbridge says, tauntingly, to Austria:

"You are the hares, of whom the proverb goes,
Whose valour plucks dead lions by the beard."

Poor Mary Stuart was, at least, imaginative. As an antithesis, she describes the improving uses of adversity by camomile in a garden, with the legend, "Trampled upon, she giveth out greater fragrance." Her life not only points a moral, but adorns a tale. To the twelve apostles, who, with their varied symbols, have directed us in so many armorial pastures, we say now "Adieu!" Apart from their direct interest, it will be agreed with us that their symbols in many indirect ways have had no small influence upon Heraldry. They have provided a set of collective illuminating suggestions, and it will probably be found elsewhere that they provide further finger-posts.

CHAPTER X.

The Eagle.

We have now to return to the ancients. As already prefigured, their bucklers and ensigns were curiously adorned with different symbols. The contention that these emblems foreshadowed our historical Heraldry is indisputable, and has already been made. Anticipating Armorial Bearings, and regarded in consistency with our system of associating them with historic Heraldry, they provide in themselves not only excellent but really great devices of the highest suggestiveness, and the value of their suggestions is hugely enhanced by the fact that almost all of these emblems, with their classic invention have found their place in Heraldry, whether British or foreign. Their epitomes of classic circumstance, ideal, religion, are of inestimable value. In their own fashion they record history. In this respect, the chisel, the needle, and the brush were superior to the pen.

What the equivalent tools did under a fresh era shares this praise. We find the Persians carrying in battle a golden eagle on a white flag. That symbol was destined to change and revo-

lutionise, and lay out the configuration of the world. The lion, in its emblematic force, is not to be considered with it. Cyrus, Cæsar, and Napoleon link up various extended periods; in the chain, Constantine, Charles the Great, and many other names will also readily occur to the student of history. In British Heraldry, the eagle, as the king of birds, occupies a position almost identical with the lion, the king of beasts.

Being recognised as the king of birds, it is natural that the eagle should form a favourite device. With the Romans, it will be remembered, it was adopted as their ensign, no doubt as symbolical of the courage and power attributed to that bird. It is found very frequently in the earlier Rolls of Arms, and is very common throughout the Middle Ages. In the Rolls, for instance, of the time of Edward II., to which reference has already been made, over forty coats of arms bear eagles. In that, however, of Henry III., there are only two or three, and in that of Edward III. not so large a number in proportion. From the following selection it will be observed that amongst the earliest examples the *beak* and claws are blazoned of a different tincture from that of the body; and in Edward II.'s reign we find the double-headed eagle.

The origin and significance of this, in relation to its employment by the German Kaisers, and the Russian Tzars, as successors of the Roman Cæsars, have already been noted.

In Edward III.'s reign we get the term *eployé*, signifying displayed, or spread out, The mention, too, of the eagles, being tinctured *barry*, implies rather that they were represented displayed, even were they not so described. Here are some historic examples of the heraldic employment of this really magnificent biped. In the time of Henry III., the valiant John de Beauchamp bore a single eagle on a sable shield, and his contemporary, Duc de Barantine, three golden eagles on a similar ground. Sir John de Caster, in the reign of Edward II., displayed, on a black field an eagle, *barry*, sable and argent; his contemporaries, Sir William de Graunson and Sir John Pluet bore respectively *paly, argent and azure, on a bend gules, three eagles, or*, and a red eagle on a gold field. The ancient houses of *Monthermer*, Wanty, Sigetson, Chanseyre, also displayed the monarch of the air. In later arms the eagle is more frequently displayed, and it may be drawn in two different ways. In some illustrations the eagle is shown with its wings *elevated*, which is what is generally intended by the phrase, an eagle displayed; in others, with the wings *inverted*. The difference appears to be an accidental one. The term expanded is also found sometimes, which implies perhaps that the wings are displayed more than usual. Unless otherwise appointed, the head is drawn looking towards the dexter. Frederick II., Emperor of Germany, and

Edmund, Earl of Cornwall, son of Richard, King of the Romans, both bore an eagle displayed with the wings downwards, the field gold and the eagle sable. *Monthermer* bears a green eagle on a golden shield; Pevensey, on the same field, a red eagle, armed azure; *Bosseland*, *Hiltoft*, and *Canvill* also exhibit the eagle displayed. But there are various terms, though not confined to the eagle, which are more frequently applied to it than to any other bird, namely, as regards its wings, and the several positions in which it is represented. It may be, wings *close*, that is, closed; or, it may be, with its wings *elevated;* or, it may be, with *wings disclosed*, *i.e.*, somewhat open, but inverted, and pointing downwards, and this is practically the same expression as *overt*, written sometimes overture. The arms of *Roper* (Derby) exhibit an instance of an eagle close; likewise those of *Gaines*, of Leicester, *Jervoise*, *Coton*, and *Riceworth*. If it is *recusant*, it means the head is turned back towards the sinister, the term reguardant being used for the same. If in *full* aspect, it is facing the spectator; if in *trian aspect*, something between that and facing the *dexter*. *Williams*, of York, and *Canvill*, afford examples respectively. Again, an eagle may be *rising*, that is, about to fly; *volant*, that is flying; or *eyrant*, that is sitting, as it were, in its nest; or, it may be *statant*, *i.e.*, standing in an ordinary position; and, if

so, generally perched upon some branch or other object, or holding something in its mouth; or, it may be, represented as *preyant*, or, again, preening its wings. These are a few for which examples are readily found. The achievement of *Porter* exemplifies the eagle *rising;* the arms of *Stalton*, an eagle *volant;* those of *Bardolph*, the bird *eyrant;* and of *Pynell*, the eagle perched on a ragged staff. The Austin Canons of Caermarthen anciently employed the device of an eagle with wings addorsed, holding a slip of oak in its beak. *Culcheth* has an eagle *preyant* upon a swaddled child; *Densine*, an eagle pouncing on a hare; and *Rous*, as well as *Halton*, an eagle preening its wings. Again, eagles, whenever in the positions above-named or *displayed*, may have their beaks, talons, or legs of a different tincture from that of the body. Of the *talons*, the term armed is more frequently used, though *membered* is sometimes used of the legs, of the beak, *beaked*. It is not unusual, too, to find an eagle *crowned*, or having a *collar*. *Egleston* bears a black eagle armed purple; *Jernegan*, a red eagle, beaked and armed of gold; the family of *Este* an eagle displayed sable, with a golden crown. The house of *Willcocks* exhibit an eagle collared with a ducal coronet, and that of *Carnegie* holding a rose in the dexter talon. When three or more eagles occur in the same shield, they are generally represented *displayed* unless they are

found blazoned otherwise. In the shield of Robert de Eglesfield, founder of Queen's College, Oxford, three eagles figure, and his achievement is now borne by the college. Three eagles displayed in fesse within a bordure distinguish the arms of *Williams*, and four were anciently employed in the insignia of the Austin Canons of Marton, Yorks. Roger, Archbishop of York (1154-81), bore five eagles displayed in saltire argent, upon a sable field, and similar arms, excepting the tinctures, are also ascribed to Roger, Bishop of Salisbury (1107-39), and to Alexander, Bishop of Lincoln (1123-47), but, of course, there are other examples. The double-headed eagle was borne by the German Emperors, who, as already mentioned, aspired to be considered the successors of the Cæsars, and hence the term Imperial Eagle is frequently applied to it. Double-headed eagles form the supporters of the town arms of Salisbury. The wings of the imperial eagle are always drawn by German heralds with a small feather between each pair of large ones. An eagle is also borne by the Emperor, or Tzar, that is, Cæsar of Russia. In the Bullé d'Or of Charles IV. (A.D. 1323), the eagle is represented with but one head, and it is not until

FIG. 15.

Sigismund, his son, began to reign that we find the eagle represented double-headed. The eagle in the arms of many English families can be traced to some former connection between these families and the German Empire. The eagle of France dates from Napoleon Bonaparte. *Atheston*, *Brown*, *Boucegault*, *Millington*, may be cited as houses which adopted the double-headed eagle. One monstrosity may be mentioned, an eagle with hound's ears, borne by *Aerborough*. Eagles occur sometimes as supporters; for instances, two eagles are the supporters of the arms of *Clarke*, of Comrie Castle, co. Perth. Eagles' wings are also borne by themselves; also the legs, which are frequently blazoned as erased. *Counton* displays three silver legs of eagles, and so does *Bawde*, of Essex. Eaglet is the diminutive of the eagle, and the term is more properly used when two or more appear upon the same coat of arms. They may have all the attributes of eagles.

Alerions resemble eagles displayed, but without beak, or feet, and with the points of the wings downwards. The family of *Limesey* have three alerions displayed. Three of the same figure on the shield of the Duchy of Lorraine. These arms are supposed to have originated from the circumstance of Godfrey of Boulogne, Duke of Lorraine, shooting three alerions with an arrow from the Tower of Jerusalem, "upon the direction of a prophetic person." A far more prob-

able supposition is that the arms were intended as a play upon the name of the Duchy. Foreign as well as English Heraldry, provides some valuable instances of the use of the eagle. Cæsar d'Este, Duke of Modena (ob. 1628), in addition to another device, bore an eagle, with the motto, from *Ovid*, " No age can destroy it," alluding to the blazonry of his house.

Amongst other schemes by Rudolph II., of Austria (*temp.* 1576), was an eagle in full flight, holding a dart, with the motto, " A.D.S.I.T.," which initials have been variously rendered, " The aid of the Lord is a terror to the unjust "; " The House of Austria is secure of the arrows of love "; and " God helping, I will subdue the Emperor of the Turks."

Cardinal Francesco Gonzaga adopted an eagle placing its foot upon an olive branch, with the motto, " Let others wage war," implying that being a Cardinal, he left war to his brothers, of whom he had five in the army.

When Mary de Medici, second wife of Henry II., was declared regent to her son, she caused to be embroidered on the uniform of her archers an eagle crowned, covering its little ones with its wings, accompanied by the motto, " He covers the smaller ones with his bravery." On the occasion of her marriage with Louis XIII., she changed the device to a pacific eagle, carrying an olive branch bearing the legend, " Nor are lightnings wanting."

The Italian poet, *Curtio Gonzaga*, had various impresses. One was an eagle flying towards the sun, and burning its feathers, with the words, "Let his feathers burn provided his eyes feast," a device not without a trace of personal vanity. The fourth Duke of Urbino, of whom mention has already been made, had many ensigns, amongst them being an eagle burning its feathers by approaching too near the sun, "That the eyes may enjoy, the feathers are burned."

Like the last instance, this is amorous rather than armorial. It is only noted as an interesting piece of symbolism. The idea, we suppose, is the legend that the eagle alone can eye the sun without blinking.

The Count de Montmajeur was ambassador from the Duke of Savoy to the Court of Charles IX., and he adopted as his device an eagle looking at the sun, with the motto, "I shall hold myself erect, and not blink," to show his birth from a house so noble and illustrious that he could, without being dazzled, sustain the highest fortune, and aspire to the highest honours that could be desired by gentlemen of his condition.

Count Brunoro Pietra, being captain of the horse in Piedmont, took as device an eagle flying towards the sun, and, like Icarus, burning his wings. It was accompanied by a significant and praiseworthy legend, "Dare something worthy of you."

The Princess of Bisignano, Irene Castnota, bore a similar device, an eagle with its eyes fixed upon the sun, with a different intent, as the motto shows. It was, "That which can make me joyful with true glory." The phrase is from Petrarch, and used to show that she kept her thoughts fixed upon Heaven, which illumines the darkness of the soul and heart. The same device was used with the motto, "And in this I live, and care little for aught besides"; and by Carracciolo, Prince of Brella, with the legend, "In this I live, nor do my wishes fly beyond," —in Him we live and move and have our being.

The next example provides a variation of design and also of meaning. Galeazzo Fregosa adopted an eagle gazing steadily at the sun in the midst of thunder-clouds, wind, and rain, with the motto, "Neither kill me, nor alarm me," that is, he was not to be deterred by danger or difficulty. The eagle is the crest of the Fregosa family.

As his device, Louis, the Bavarian (1314), exhibited an eagle placing its claws upon a cleft globe, with the motto, "I will join the divided," a terse piece of pictorial description. The Emperor Maximilian II. (1564) had several devices. One consisted of the Imperial Eagle with an olive on one side; on the other a thunderbolt—rather a curious association; but the inscription accounts for it. It runs, "On occasion, one or the other," a very fair device! This

potentate also bore the Imperial Eagle upon a crescent, inscribed with another ill-tempered observation, "I will extinguish or diminish." This personage was not the kind of person to meet in Hyde Park on a Sunday morning, or to ask to be obliged with a light in any other locality! He intended business. Peter II., King of Aragon (1196), employed the eagle, with the motto of, "Under the shadow of Thy wings"—he was a man of less pugilistic and militant instincts. The Queen of Poland, Catherine, bore the insignia of an eagle and its young, with the legend, "Light to generate souls." With another inscription, so did Paul V. and others. Charles Emmanuel, Duke of Savoy (1630), styled "The Great," had several designs. When he went to Saragossa to marry Catherine, the Infanta of Spain, he chose for his impress at the carousal given on the occasion, an eagle looking at the sun, with the motto, "I do not degenerate," to imply that he would sustain the reputation of his ancestors. This prince had a great deal of trouble with the French; but his other ensigns are not here relative. In those days, everybody was trying to take away what belonged to someone else. The ambition is still maintained in our own day, and, presumably, it will always be the same until we realise the dream of the French Revolutionaries, "Equality and Fraternity!" The first is only probable, the second a granite

impossibility. A man cannot write an essay on Heraldry, and, at the same time, assist in the family laundry, or kitchen!

Having had a little trip across the Channel, we will return for a moment to our own shores, where we encounter our own William Rufus, who, if history tells the story truthfully, was no better than he should have been! Dark and sombre rests his tomb in the choir of Winchester Cathedral, an excellent thing for the Canons to dwell upon as they sit in their stalls! He adopted a young eagle gazing at the sun, with the motto, "I endure," to signify he was not in the least degenerated from his puissant father, the Conqueror. But in fact he was, and, accidental or otherwise, that bolt which laid him low in the New Forest was not ill-spent. We go back to a more instructive use of the royal biped, by Bernardo Accoliti, of Arezzo, the favourite poet at the Court of Urbino, celebrated for his exquisite skill in adapting his verses to the music with which he accompanied them. He was one of the apostolic secretaries of Leo X., and such effect had his talents produced upon the people of Rome, that when it was known that Accoliti intended to recite his verses, the shops were shut as for a holiday, he was honoured by a solemn torchlight procession, and attended by a body of Swiss Guards. One circumstance is only wanting to his glory, that his works should have perished with him.

Accoliti's device was an eagle proving its young, with the motto, "So believe," implying that our faith, like the gaze of the eagle, should be fixed on one object, "It beholds the one." Pliny speaks of the attributes of the eagle, which are so splendidly and variedly illustrated in Heraldry. Literally, he tells us that before her little ones are feathered she will beat and shake them with her wings, and thereby force them to look full against the sun. If she sees one of them to wink, or their eyes to water at the rays, she turns it out of the nest as a bastard and none of hers, but brings up and cherishes such as abide the light of the sun. Of course, Shakespeare employed the idea. Richard, Duke of Gloucester, thus addresses young Prince Edward, in *Henry VI.*:

"Nay, if thou be that princely eagle's bird,
Show thy descent by gazing at the sun."

And Ariosto styles the eagle:

"The bird
That dares with steadfast eyes Apollo's light."

The great Richelieu, amongst other ensigns, assumed an eagle in the air, with two serpents rearing themselves. Motto, "He will not desert the heights," that is, he will not condescend to lower himself to them.

The "Nero of the North," Christian II.,

King of Denmark (ob. 1559) adopted an eagle fighting and overthrowing a serpent, with the legend, "We must fight," and he did! The Cardinal Ercole Gonzaga, of Mantua (ob. 1563), Governor of Tivoli, son of Gian Francesco, brother of Frederick III. and his guardian; a patron of letters, Papal legate, and President of the Council of Trent, adopted two swans fighting an eagle, with the motto, "Thus, they oppose one another."

According to ancient writers, the swan is at peace with all animals, but the eagle alone assails it, and is always defeated; the swan fights valiantly, and justly conquers the bird who provokes it. Thus, the Cardinal would imply that he was naturally peacefully disposed, but would defend himself against any who assailed him. As the swan never leaves her young in the nest, and bravely defends them if assailed, so also the Cardinal was prepared to protect and uphold his young nephews, of whom his brother Frederick had left him the guardian. Cardinal Barberini employed, besides the bee, an eagle in the midst of thunder and lightning, motto, "Nor fears things to be feared," the eagle being proof against lightning, according to Pliny.

CHAPTER XI.

Letters of the Alphabet—The Dragon—The Cross.

We have concluded with our old friend the eagle, who occupies such a dominant position in universal Heraldry, to the great enhancement of its beauty and interest. The *Corinthians* paraded a winged horse, but *Pegasus* and the horse itself have already passed under review. It has been noted that the *Messinians* and the *Lacedaemonians* used as distinctive devices, the initial letters of their respective States.

Fig. 16.

Letters of the alphabet are occasionally employed in English Heraldry as charges. The following instances will suffice to show the different ways in which they have been used. The letters may be old *Text*, or *Greek*, or *Roman*, and hence in blazonry the type should be stated. When an M occurs it is no doubt, as a rule, intended for the Blessed Virgin. Included in the arms of the family of Lang are the first six

letters of the alphabet, in text; the arms of *Kekitmore* exhibit three text S's of gold on a ruddy field. In the arms of Christ Church, Canterbury, is a cross charged with a letter resembling an "X," and the same initial occurs in another part of the insignia. These letters were evidently intended as a contraction of the word *Christi*. Since the Reformation this insignia has been used for the Deanery, the ancient letters having been changed to X and I. The ancient city of Rochester bears an "r" in the centre, obviously with the same intent as the two classic nations which suggested this line of investigation did. The arms of the Greek Professorship at Cambridge, granted in 1950, sustain, in Greek terms, the first and final letter of the alphabet. To William de St. Mary's Church, Bishop of London, 1199-1221, are ascribed certain bearings, which are a silver shield, a cross azure, with the letter M, crowned in gold upon it. The same arms are attributed to two other prelates, as witness: Simon Mepham, Archbishop of Canterbury, 1328-33; Simon Sudbury, Bishop of London, 1362, and Archbishop of Canterbury, 1375-81. John Marshall, who was Bishop of Llandaff, 1478-96, also included this particular text initial in his insignia. The ancient Priory of Bridlington, Yorks, used to display, amongst other features, three Roman B's; and the town of Horsham to this day bears a lion rampant, with

his paw on the letter "H." Amongst private houses employing initial letters may be marked those of *Clark*, *Althoun*, *Zeddes*, and *Shugley*. Sometimes a combination of letters are used, and this especially in canting arms and in *rebuses*. Names of various persons and places are found inscribed, sometimes with, at others without, scrolls; but the examples are of no peculiar interest. All the same, the Messinians and the Lacedæmonians commenced a habit, and their suggestions plough another furrow in our field.

The Parthians and Scythians introduce us to that awful conception, the *dragon*, better known as the griffin, which plays a considerable part in the realm of armorial illustration. Of course, we all know the story of St. George and the monster, with the option of believing it or not. It is usually illustrated on a certain coin of the realm. The griffin is the most frequently represented of the imaginary animals introduced into coats-of-arms. Although variously drawn, the great principle is that he is a compound of the *lion* and the *eagle*. The lower part of the body, with the tail and the hind-legs, belong to the lion; the head and the fore-part, with the legs and talons, to those of the eagle, but the head retains the ears of the lion. It has large wings, which also closely resemble those of the eagle. The ordinary positions are, *rampant*, generally blazoned *segreant*, and

passant. It may be represented as without wings, and with rays or spikes of gold proceeding from several parts of its body. Sometimes it has two long straight horns. The term *alec* is given, as if used by writers for a kind of griffin, but no example can be quoted. *Rivers*, Earl of Devon, bore a golden griffin segreant, on a blue field; *Read*, of Herts, the same device, except that here the shield was tinctured *gules*. Griffins are found as supporters to the arms of Alexander Annand, of Elton. Griffins' heads are also represented in some coats. They are readily distinguished from the eagles' heads by presence of the ears. Several examples derived from mediæval times of the use of the griffin complete may be adduced. Amongst them is observed the composition of Sir Geoffrey Fitz Wythe (*temp*. Edward II.), which reveals three golden griffins on a blue field; also the achievement associated with his contemporary, Sir Robert de Brente, displaying three silver griffins on a red background, and also the insignia of Sir Ralph de Cort, of the same age, who employed the same device, differing only in colour, that is to say, in this case the field is red and the animals are of gold. The reign of Edward III. promenades a similar example in the arms of Monsire John Griffen, the shield black and the beast of silver.

Properly blazoned, these shields present very fine illustrations of real armorial devices, which

were originally distinguished by their simplicity.

A griffin segreant, volant, supporting an oak branch, figures in the achievement of *Reade*, and the shield of Collins (Kent) shows a griffin segreant, ducally gorged, with its beak and legs tricked in silver. Three griffin heads figure in the arms of *Need* and *Trentham;* Bishop Skinner of Bristol (1637), and afterwards of Oxford (1641) displayed as his arms, sable, a chevron or, between three griffins' heads erased argent.

The *dragon*, the next in importance to the griffin amongst the fictitious animals, seems to have had its origin—or rather found its place in Heraldry proper—in the stories brought by travellers who, on their way to the Holy Land, may have seen the crocodiles on the banks of the Nile, and exaggerated or idealised the form; and probably the word in some of the instances in which it is used in the Bible means the crocodile.

But, on the other hand, as we have noted, this monster figured in the ensigns of the Parthians and the Scythians, and not only as symbolic of the Evil Spirit is it closely associated with the legends of the Saints, but, on the other hand, figures largely in all romantic literature.

Represented usually like the griffin, that is rampant, its head is that of a serpent, of which an essential addition is that of the forked tongue. It has also, like the griffin, ears. The body, as to its proportions, is that of a lion, but it is

represented scaled, and the large wings, instead of being those of an eagle, are webbed and pointed, and resemble rather those of the bat. The legs are also scaled, and the feet are represented usually with webbed talons instead of those of the eagle; a spur, moreover, is often added. The tail, instead of ending like that of a lion, in a tuft, is always represented as *barbed* in English arms, but in French arms it is sometimes represented with a fish-tail, and twisted. The dragon may also be represented without wings. Dragons' *heads* frequently occur as charges. The presence of the ears and of the barbed tongue distinguishes them from the heads of eagles or serpents. *Dauney* bears a rampant dragon sable, on an argent shield; *Raynor*, a dragon volant in bend sable on an identical field; in the arms of *Southland* it is blazoned segreant; in those of *Carmall*, sejant; those of *Heygeys* exhibit three demi-dragons couped; and of *Horske*, three dragons' heads erect. The *dragon*, like the griffin, is often used as a crest, or as one of the supporters. It is one of the supporters of the arms of William Hughes, of Gwerdas. A *sea dragon* appears on the crest of Sir Jacob Gerrard, Bart. (1662). It is allied more nearly to the dragon in the fore-part and the wings; but has a beaked head and ears, something between the dragon and the griffin. The hind-part and the fore legs are probably intended to represent

those of a lion; but the tail is short, and is said to be that of the camel. This monster figures in the bearings of the Plasterers' Company, and is a crest of the Company of Barber-Surgeons. It would form a difficult task in the art of surgery to piece the animal together in the flesh!

Also appears in Heraldry, the *lion-dragon*, the foremost part of a lion conjoined to the under-part of the dragon. *Rouge dragon* was a favourite badge of Henry VIII.—it suited his gentle nature—and was assumed by him as the dexter supporter of his arms. The *sea-dragon* is also to be classed amongst monstrosities, though it has been suggested it is intended for the conger-eel, and thus the heads in the insignia of King's Lynn have been blazoned dragons' heads. Three sea-dragons figure in the arms of *Easton*, of Devon.

Pope Gregory XIII. had endless devices taken from the family arms, which suggested a famous satire of his time; among others, was a dragon with a castle on a height. The satire alluded to contained upwards of one hundred extremely sarcastic engravings, alluding to the device of the Pope, to whom this severe satire is dedicated. The device was accompanied by the motto, "To the highest temples." In the South Kensington Museum is a bronze gilt medallion of the Pontiff, the work of Frederico Parmense. It bears on the obverse a bust of Gregory, and on

the reverse a dragon with its tail in its mouth encircling the field of the medal, within which is a ram's head, with a pendent wreath.

The most magnificent patron of literature of his age, the Cardinal Ippolito Este, of Ferrara, adopted as a device the apples of the Hesperides, as recording one of his most valuable labours, with the motto, "Not guarded by a sleepless dragon." Paul III. sent him to attend the Conference of Poissy, and employed him to detach Henry IV. from the Protestant faith. While he was Papal Legate to France in compliment to the "Hercule Gaulois," he assumed the device in question.

The great Minister of Louis XIV., Jean Baptiste Colbert, took for his device the dragon guarding the gardens of the Hesperides, with the significant phrase, "He guards and maintains."

Isotta Brembata (ob. 1586) came of a noble family of Bergamo. She was a poet and an eminent linguist. So versed was she in Latin that she spoke in that language before the Senate of Milan, whom she had occasion to address. She took for her device the garden of Hesperides, with its golden apples, and the dragon lying dead before the gate, with the motto, in Spanish, "I will guard them better."

To refer again to the griffin, Baglione, "the tyrant of Perugia," who died in 1520, bore a silver griffin on a field gules, with the legend,

"Armed against the enemy with talons, and beaks and wings," which means of defence proved of no avail when he was seized by Pope Leo X.

FIG. 17.

The same device and motto were also taken by Otho, Duke of Austria, son of Albert I. Gryphius, the painter of Lyons, had likewise for impress a griffin, attached to a cube and a globe, the cube denoting firmness, the globe promptitude.

As already specified, the standards of the Roman legions were various, according to the commander's whim; a wolf, minotaur, horse, or boar were all irregularly borne, and their armorial relations have already passed observation. The Roman Eagle, as we have noted, was taken from the Persians, and continued the symbol of Imperial Rome until the time of Constantine. We have concluded with our friend the eagle, who occupies such a dominant position in universal Heraldry, to the great enhancement of its interest and beauty. We leave the pagan bird, and enter upon an even wider field in Heraldry, suggested by the greatest symbol, in or apart from our art-science, the world has ever seen, or will see. If the eagle, as we have asserted, exercised an unique influence

upon the configuration and history of nations, in a geographical and autonomous sense, a greater prepossession and more spiritual influence was exercised upon civilised Europe by the employment of the emblem we are about to introduce. The eagle, as well as all other symbols, in their classic and historic meaning not only pale, but shrivel before it. Under the claws of the Roman eagle, the emblem went down before it; but later it conquered Rome, saw Rome lying in the dust, the eagle carrion; raised up empires, brought others to the ground; established the Papacy, the mightiest institution and the most perpetual the world ever imagined; reformed nations, inspired them with the noblest aspirations. The eagle is, figuratively, dead, but this symbol still lives. It brought out the best in man, and shamed him of the worst. Moreover, it promised more, as it still promises, greater attainment and perpetual happiness. For two thousand years it has held out a light which no other symbol did, or does; it has made Art, Architecture, Literature, and it will always continue to do so. This mighty emblem is simply an ignominious gibbet, eloquent of Roman tyranny and Jewish brutality, erected upon the site of Calvary—the erection of which signalised the rending of the veil of the Temple—upon which was crucified the Light of the World and Our Redeemer. No wonder, then, that it figures dominantly in Catholic—we employ the

word here in its universal sense—armorials. How it transplaced the eagle is narrated in the beautiful legend of Constantine the Great, who adopted the Cross as his device and Guide after his victory over paganism. It was by that he conquered. The Cross in Heraldry, with its varieties of form, significance, sense, and hue, is a most important feature. Indeed, a whole volume could be written on this sacred charge alone. In our illustrations we have given certain examples, but space forbids us going into this figure at complete length. The term *cross*, without any addition, signifies a *plain cross*, which, it is said, should occupy one-fifth of the shield; but when *charged* it may occupy *one-third*. Its use in Heraldry may be considered to be as early as any ensign, and to belong to the time of the first Crusades, in which the principal nations of Christendom are said to have been distinguished by crosses of different colours; and it is naturally found to be most frequently employed in the insignia of religious foundations.

"And on his breast a bloodie cross he bore,
The deare remembrance of his dying Lord,
For whose sweete sake that glorious badge he wore,
And dead, as living ever, him ador'd;
Upon his shield the like was also scor'd."

Spencer's Faerie Queene.

The primary idea of the plain heraldic cross is

that the four arms are equal, and that they meet in the fesse point of the shield. From the shape of the shield, however, the horizontal bar is generally shorter than the vertical. This even armed cross is frequently termed the *Greek Cross*, to distinguish it from the *Latin Cross*, in which the lower member is always longer than the other three. The plain cross, *gules*, on a field *argent*, is termed the Cross of St. George, having been assigned to St. George of Cappodocia, or St. George of England. The plain cross was amongst the more frequent of the early arms.

The Roll of Henry III. provides three excellent instances. The first is the shield of the Duke of Norfolk, which exhibits a red cross on a golden field; the next, that of Piers de Samoy, with a red cross on a silver field; and Robert de Vere, a silver cross upon a red shield. Apparently, all three devices are the same, but actually they are not, as the play upon colour marks the difference, and all the schemes are very beautiful. The cross, as we have stated, admits of great varieties in outline and treatment, and the inventors of heraldic devices have not been slow to avail themselves of this, and heraldic writers have, in their ingenuity, multiplied the forms. In giving a summary of the chief forms, we are met with the difficulty of many synonyms occurring, for practically the same form is often much varied by incorrect

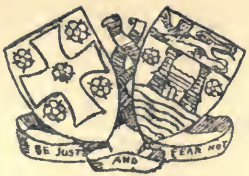
drawing, and much confusion has arisen from blunders of heraldic writers in misreading or misunderstanding the terms employed. The French forms are even more varied than the English. It is the *plain cross* which is most frequently subject to variations. Here follows all that is possible, a classification of varieties, but room will not be found for many illustrations.

It will be well, perhaps, to note here that the *edges* of the cross are subjected to the same variety of flection as other *ordinaries*, namely they may be engrailed, embattled, indented, invected, wavy, raguly, &c., and this treatment is found at tolerably early dates. In the roll of Edward II. are two examples of the cross engrailed. On the shield of *Balmain* the cross is embattled; in that of *Grandale*, *invecked;* in that of *Lorand*, wavy; in that of *Anketel*, wavy; in that of *Brotherton*, *raguly*. Next, the cross, besides being of various tinctures, may be diversified as the field is diversified. Thus, a cross may be *chequy*, compony, counter-compony, fretty, trellised, vair, &c. In the time of Edward II., *Sir John de Kocfeld* bore a cross *chequy;* at the same time, *Sir Robert de Verdun*, a cross fretty. *Emyle* supplies an instance of a cross vair; *Witenage*, of a cross counter-compony, and *Launde* likewise.

A cross is frequently charged with other devices. Sir Nicholas de Valeres (*temp.* Edward

II.) charged his cross with four escallops; Sir John de Baddenham, his with bezants.

The Cross may be of *two* tinctures, *i.e.*, party *per fesse*, *per pale*, or *per cross*, which is equivalent to quarterly, and in most cases it is so in connection with the partition of the field, and hence the tinctures are counter-changed. The arms of *Brockhall* sustain a cross *per fesse*, gold and silver, on a scarlet ground; *Fuskenery*, a cross moline per pale argent and ermine also on the same ground. Thomas Langton, who was Bishop of St. David's, 1483, of Salisbury, 1485, and of Winchester, 1492, bore, *or, on a cross quarterly, azure and gules, five roses of the first. Hawke*, of Bedford, exhibit, *per bend azure and argent, a cross moline* in their insignia; and *Almack*, of Suffolk, *per bend, argent, and sable, a cross-potent counter-changed.* Ingham Abbey, Norfolk, in its insignia, revealed *a cross pateé, per saltire, gules and azure*, on a silver field. Thomas Bentham, who was Bishop of Lichfield and Coventry, A.D. 1560-79, bore, *quarterly, azure, and gules, a cross patoneé counter-changed; in first and fourth quarters a rose gules barbed and seeded; in second and third quarters a sun in glory proper. Crosland* bears *argent and gules, a cross botonny counter-changed; Bevercott*, something similar; *Glendenning, quarterly indented argent and sable, a cross counter-changed. Chapman*, of York, *per chevron argent and gules, a cross counter-changed.*



CARLISLE

FIG. 18.

CHAPTER XII.

THE CROSS (cont'd)—THE RAVEN.

To continue with our most sacred emblem, the Cross. When the cross is composed, as it were, of five pieces or divisions, the central being that of the field, the term *quarter-pierced* is used. For example, the arms of *Milward* comprise *argent, a cross moline quarter-pierced sable, between three crescents gules.* The achievement of the city of Lichfield is constituted by *ermine, on a cross quarter-pierced or, four chevrons gules;* that of Bishop Buller, of Exeter (1792-96), by a field *sable, on a cross quarter-pierced argent, four eagles displayed of the first.* A cross is described as *voided*, when the central portion of the four limbs is of the same tincture as the field, and only a narrow border is left. The term *voided* is used of a cross in one or two ancient rolls in connection with *resarcelé*, and it has been thought to imply that the *voiding* extends into the field, which may be described as voided throughout, as in the arms of *Knowles*, which are *azure, crusilly and a cross moline voided throughout or.* James Pilkington, Bishop of Durham

(1561-76), bore *argent, a cross flory gules;* but as it is possible to superimpose one cross upon another, and the latter may be of the same tincture as the field, the result would be the same as a cross voided. Further, there is a third way in which such arms might in some cases be blazoned, namely, as *fimbricated*, *bordured*, or *edged* of such and such a tincture. *Bradestone* bears a cross *fimbriated; Tippet*, the same *bordured; Atkins*, a cross-*cotised*. As with other ordinaries, a cross may be couped; then it is termed *humetty*, though the term *coupeé* seems to be occasionally used. All the four arms are *couped*, unless there is a distinguishing note to the contrary. John de Pontisarra, Bishop of Winchester (1282-1304), bore a cross humetty between four plain crosslets; and to William de Curbellio, Archbishop of Canterbury (1123-36), is assigned an azure shield, bearing a bend wavy, in the sinister chief a cross couped argent. In the arms of *Peckham* are exhibited a cross *humetty*, terminating with four leopards' heads; in those of *Wanley*, the point in chief terminates in a crescent. Sir John Morris, of Gloucester, as we discover from a Harleian MS., bore sable, billetée argent, a cross, humetty at top, and then flory.

Beyond the variations to which the cross is subjected, there are certain devices which are made up of charges arranged in the form of a cross. A cross, for instance, of four ermine

spots, with the points meeting in the centre, and again four escallops' shells, or four pheons similarly disposed. *Hurston* provides an instance of the first; *Wencelaugh* of the second; and *Trubshawe* of the third.

With respect to the formation of crosses from lozenges, fusils, and masclees and mascles, the device is so frequent that the terms cross *lozengy*, or cross *fusilly*, or cross *masculy* of such and such tinctures, are frequently adopted. Instances of the application of all three are too many to record here, and here the subject becomes highly technical. We will now give some crosses with special names, derived either from their special outline, or from their termination. There is the cross *annuletty*, a cross which is couped, and has rings at the four extremities, not, as might be supposed, a cross formed of annulets. It was borne thus by *Westley* and Monsire John Molton. The cross *avellane* is so called from its resemblance to four filberts; but very few instances occur, although it is a very charming charge. An infrequent term, *cross barby*, apparently consists of a cross the terminations of which are hooks. It figures in the achievement of *Tillie* of Cornwall. The cross *botonée* is derived from the French, *bouton*, a bud, or knob. It is a cross ending in three lobes, like the trefoil leaf, and is of rather frequent occurrence. It figures in arms as early as the reign of Edward III., at which time John de Melton

displayed it. The cross Calvary, is a *long* cross, or *Latin* cross, that is, with the lower limb longer than the other three, and raised upon three steps. It has been poetically said that the three steps are symbolical of the three Christian Graces, Faith, Hope, and Charity, and it is suggested by theoretical writers that the bearer took the arms in consequence of having erected such a cross at Rome. It is also sometimes called a Holy Cross; but the device does not appeal to us in an armorial sense; it is more suggestive of an undertaker's cognizance. It is borne, with varied tinctures, in the arms of *Quaile*, *Weston*, *Alymers*, *Moyne*, and *Anwicke*. The Augustine priory of *Flixton*, in Suffolk, and that of *Lenton*, in Notts, also exhibited it. The *Passion* cross, or *long* cross, resembles the true Latin cross in form, but seldom occurs except when it is raised on three steps. Sempringham, the Gilbertine Priory employed a long cross as part of their insignia.

The Crucifix occurs in one or two arms. It figures on the insignia of the See of Waterford, and *Butler*, Baron Caher (A.D. 1543), exhibited it. But there is a much more beautiful and more symbolic illustration found in Heraldry than the Cross of Calvary, from an artistic and æsthetic point of view, a cross *degraded*.

The steps of the Calvary cross are sometimes referred to apart, and the term graded, or degraded, is employed. A cross so distinguished is

a plain cross, having its extremities placed upon steps joined to the sides of the shield. The arms of *Wyntworth* afford us an excellent example, and so do those of Woodhouse. There is another delicate example, or rather variation in the treatment of the cross, described as *clechée*, which is rather difficult to explain in writing. Each point terminates in an almost kite-shaped head, the shafts narrowing towards the centre and having a small knob at each angle of the extremity. Some heralds contend that the true cross *clechée* should have the ends voided, but there seems to be no authority for this, at least not in English arms, and in French arms it is often blazoned *vidée*. It appears also to bear the title with French heralds of " Cross of Toulouse," from its appearing in the insignia of that city. As depicted upon his stall-plate at Windsor, Sir Thomas Banaster, K.G., who died in the reign of Richard II., bore argent, a cross clechée sable. Again, when two or more crosses are borne in the same coat they are termed crosslets. They are drawn couped. Distinct, however, from the *crosslet* is the *cross-crosslet*. The cross-crosslet is a cross, with its limits terminating in crosses—in other words, there are five crosses in one. Many examples are discoverable in Heraldry. The cross *entwined* has at each point three loops made by the pen in outline, but its use is rare, which is rather a pity, because it is artistic. A *cross-*

crosslet fitchy is a plain cross, with crosses at the termination of the three upper limbs, and the lower member pointed. Early examples are to be found as far back as the reign of Edward III. Of crosses with a floriated termination, many examples are found in actual blazonry, but the nomenclature of both French and English heralds appears to be in a very unsatisfactory condition. The term most frequently used in English Heraldry is a *cross fleury*, and this is also written *flory*, *floretty*, and *fleuronny*. The commonly accepted distinction is that *fleury* signifies the cross itself terminating in the upper portion of the *fleur-de-lis*. There are endless differences between the English and French heralds over the matter, but we are not here concerned with their wrangles. The cross terminating *fleury*, *flory*, *fleuretty* occurs so often in mediæval arms that we cannot even attempt to cite them here, but, all the same, it proffers a beautiful design. One example, however, we must include, that of Whitgift, Bishop of Worcester, 1577, afterwards Archbishop of Canterbury, who displayed a silver shield, on a cross flory sable, four bezants. Only in foreign Heraldry is a cross *gringoleé* used; this is a cross with the heads of animals issuing from its terminations. Heads of serpents and of vipers occur, but the device does not at once concern us. The *Maltese* cross is a cross of eight points, imagined to symbolise the eight *Beatitudes*. A

cross of this form is the badge of the Knights of Malta, and of some other religious institutions. Our modern Victoria Cross is derived from it, or, rather, designed from it.

We next come to a cross having a great variety of nomenclature, as well as of form. The ordinary, and correct form, is the *cross-moline*, and, like the *fer-de-moline*, or *mill-rind*, from which it derives its name, the ends are bifurcated, but they are usually made to turn over like the two side lobes of the *cross-fleury*, the central lobe being absent. Neither the *fer-de-moline* nor the *cross-moline* occurs in the Rolls of Henry III. In those of Edward II., the *fer-de-moline* occurs as a charge, and also the *cross sarcelly or recercellée*, which may, perhaps, represent the *cross-moline*. Moreover, with the author of the poem which describes the siege of Caerlaverock, the term fer-de-moline appears to mean the cross moline, as there is no doubt the arms of Anthony Bek, the warrior Bishop of Durham, "who sent his banner of red, with a fer-de-moline of ermine," were so represented, and a Bishop would be almost sure to bear a cross. The *cross rescerclée*, too, is found more frequently in the later Rolls, *e.g.*, in Edward III.'s reign, and then it will be seen that the *cross moline* occurs but in one instance. The drawings vary as to the extent to which the bifurcated end is curled. Monsire de Chamberlayne (*temp.* Edward III.) bore

in his insignia a cross moline, as does *Molyneux* to-day. *William Moline*, Bishop of Chichester, 1445-50, exhibited in his achievement a *cross moline* likewise. It is a beautiful rendering of the cross. A severe form, and, perhaps, one more akin to the original notion of the *fer-de-moline*, is one with rectangular ends, which heralds have named *cross mill-rind*, corrupted into *cross-miller*. But, so far as has been observed, the title occurs only in heraldic works, and is not applied especially to any actual arms. Here it may be well to include the *cross fourchée*. It is found in ancient blazon, particularly in the roll of arms of the time of Henry III. The exact form of this particular cross is not known. In connection with it may be noted the erroneous blazon of the *shake-fork*, for the *pall* or *pairle* couped and pointed at its extremities. The term *cross nowy*, when used by itself, is supposed to signify that the arms of the cross, instead of meeting and forming right angles, stop at the edge of a circle, which, so to speak, cuts off the angles. *Nowy quadrant* is applied when the projections appear to form a square, and an example will be found in the arms of Lichfield. The term *cross pattée* more often written *patty*, primarily means that the arms of the cross become expanded, or opened out, as they approach the edge of the shield; but this cross in itself possesses plenty of sub-variations, and it is difficult to

define the line of demarcation between it and its kindred cross patonce. Le Comte d'Aumarle (*temp.* Henry III.), bore a *cross pattee*, as did *Sir William Latymer*, in the time of Edward II. At the time Edward II. was on the throne he bore three crosses of the same kind, as did his contemporaries, Sir John de Berkeley and Sir John de Rosun. In later achievements it is very frequent. As to the synonym, *formeé*, or *formy*, which appears to be used as frequently as patty, it is difficult to explain its origin or meaning. One example is found as early as the reign of Henry III., but no other till a Roll of Edward III., where certain small crosses are described as *forme-de-lis*, that is, made up of the four flowers united in the centre. The reign of Edward III. provides an example of its use in the arms of *Morris de Berkeley*, and *Simon Islip*, Archbishop of Canterbury (1349-66), displayed a cross formee of gold on a red field. Examples, however, are fairly numerous. The *cross patonce* is certainly an ancient term, as it occurs in the Roll of Arms, *temp.* Henry III. The definite origin or exact meaning cannot be determined, but the primary idea seems to be that the arms should expand as a cross *pateé*, and that they should terminate more or less like a *cross flory*. Some glass in Dorchester Church, which is not later than the early part of the fourteenth century, gives a good illustration. It is contemporary with those whose arms it represents, namely,

William Latimer, Lord of Corby, who sat in Parliament, 1289-1305. In the reign of Henry III., William de Vecty bore a silver *cross patonce* on a red shield; and in that of Edward II., Sir William de Latimer the same, but with varied tinctures. The *cross patonce* also figured in the arms of Richard Fletcher, Bishop of Bristol, afterwards through Worcester, of London (1595-6). But the *cross patonce* is frequently seen in British armorials. Then there is the *cross patriarchal*, a *cross* which has two horizontal bars instead of one. It is said that the ancient patriarchs of Jerusalem bore this kind of cross, and that afterwards it was borne by the Patriarch of Constantinople; while the cross adopted by the Pope of Rome had three horizontal bars; but the historical evidence as to this adoption is very obscure. The name does not appear, so far as has been observed, in any of the Rolls of Arms of the thirteenth, fourteenth, or fifteenth centuries. Sometimes the arms in the fimbricated example are represented with the extremity of the lower limb and the extremities of the chief horizontal bar touching the edge of the shield, but it is usually represented with all the limbs couped. It is often blazoned as a cross Lorraine, and in some cases it is described as an *archiepiscopal cross*, though it may generally in that case be taken to mean, instead of the Heraldic ordinary, a charge drawn like a crozier, and surmounted by

a *cross* instead of a crook. In the arms ascribed to Ralph de Turbine, Archbishop of Canterbury, 1114-22, a patriarchal cross in silver appears upon a sable field. The same cross also figured in the achievement of the Cluniac Priory of Bromholm, and it is also the badge of the Knights Templars. A *cross Lorraine* is exhibited armorially by *Goodhart*, Kent. The *cross pomel*, or *pommelly*, is a plain cross terminating in four round *pomels*, *e.g.*, like the knobs of the end of a sword-hilt, or *bourdons*, that is, the knobs at the top of the pilgrims' staves. This variety is variously described. It has many instances of its incorporation into armorial illustration. There is, further, the *cross portate*, or *portante*, an ambiguous term. Authorities differ regarding it. One describes it as a long cross raguly; other heraldic writers give it to a peculiar form which is neither chevron, bend, nor cross, but an odd mixture of the three, and it is so drawn by Berry, who says that *double portant* means a cross patriarchal.

The idea seems to be a cross "in bend," as if being carried. The *cross potent*, written sometimes *cross potence*, is so called because its arms terminate in *potents*, or like crutches. It is also called a Jerusalem Cross, from its occurrence in the insignia of the Kingdom of Jerusalem, established by the Crusaders, the crosses being supposed by some writers to symbolise the Five Wounds of Christ.

Amongst others it is borne by *Allen* and *Aprice*. A singular variety of the cross potent is called sometimes the Cross of St. Chad, because it occurs in the insignia of the Episcopal See of Lichfield and Coventry, of which St. Chad was the first Bishop. Some other curious varieties of the cross potent occur. To the *cross resarcelé* we have already alluded. Of all the crosses, perhaps this has been most disputed by heraldic writers. The term as applied to a cross occurs twice in one of the two Rolls, which are apparently of Henry III.'s reign; also in a Roll, *temp.* Edward II., two examples occur, with the term *voided* added, and one without, though in the latter *voided* is no doubt implied; hence, as the general outline was similar to the cross moline, it may be considered as a cross moline voided. It is thus seen in the arms of Knowles. The appearance is just as if in order to strengthen his shield, the smith had taken four pieces of iron and bent them round, as was done in the case of hinges and other ornamental ironwork found remaining on church doors, etc., of the thirteenth and fourteenth centuries, primarily to add strength to the woodwork, but, at the same time, ornamentation. A cross resarcelé was anciently borne by Hugh de Bancory (*temp.* Henry III.), and by Edward de Paveley simultaneously. Indeed, several other interesting examples of mediæval employment of this peculiar form of the Cross are on record. Three more examples,

and we conclude the list of the Cross, as used in British Heraldry. The first is the *cross recoursy*, which is a very doubtful term. French heralds blazon it also as *alaisé* or *retrait* and consider it to be couped, whilst some English authorities imply that the use of the phrase means simply voided. The second is the *cross tau* of St. Anthony, who is represented with such a cross embroidered upon the left side of his garment. It should be drawn like a Greek *tau;* it closely resembles the letter "T." It is called *cross commisse* by some writers, with a somewhat fanciful allusion to Ezekiel, ch. ix., verse 4, or as representing the token of absolution, with which malefactors are said to have been stamped on the hand, an idea which savours of inconsistency. It distinguished the Priory of St. Anthony, in London, and is displayed by the families of *Wanley*, *Crossley*, *Berd*, *Thurland*, and *Tanke*. Lastly, there is the *cross urdee*, written sometimes *aiguisée*, or cross *couped and pointed*. It is drawn with the edges cut off and abruptly pointed. It is also found blazoned differently by the houses of *Maugley* and *Dukinfield*.

We have already mentioned that when the Danes invaded Britain they brought with them a banner endowed with miraculous powers, which had a raven embroidered upon it. That their adoption of this bird of ill-omen was proved to be fatal has been shown. In spite of his detest-

able habit of croaking, he figures, not inconsiderably, in Heraldry. Probably in heraldic drawing no difference could be detected in the drawing of the raven, the rook, or the crow; and perhaps the old names Corbie, corby-crow, *corbyn*, *corf*, and the other variations of the Latin, *corvus*, were not marked by any nice distinction. As will be seen, the bearing occurs on several ancient shields, for the sake of the play upon the name. It may be blazoned as croaking, the *daw*, as well as the rook, has been adopted for the same. In the reign of Henry III., Thomas Corbet, bore a corbeau; in the time of Edward II., Sir John de Cormayles displayed *corfs;* Sir Pierce Corbett, three *corbies*, or corbyns. *Corbyn* exhibits three ravens; Sir Thomas de Rokeby, three corbyns. The family of *Raven* employ the bird of their name, and the ancient arms of Hampden included a croaking raven. The achievements of *Craigdaillie*, *Dean* and *Crowmer*, blazon *crows*, and *Dawson* and *Dalston* daws. The *Chess rook*, the figure called a *rook*, in the ancient game of chess, is a figure derived from the Italian *roca*, a tower or castle, and has no relation with the bird indicated. It is an ancient bearing, and of frequent occurrence. In the arms of Zuleistean it is contained and is borne in an escutcheon surtout by the Earls of Rochford. In the time of Edward II., Sir Richard de Walsingham bore three, as did

Simon de Fitz-Simon in the reign of Edward I. The families of *Colvill*, Bodenham, Marshall, Ogilvie, and several others, introduce it into their armorial insignia.

CHAPTER XIII.

The Raven (cont'd)—The Stag—The Lily—Architectural Devices.

A few instances of the use of the *crow* on the Continent are as apropos as they are interesting. Mathias Corvinus, King of Hungary (*ob.* 1458) bore a crow, the canting arms of his family. Also, a wolf, those of his fathers, to which he added the motto, "He nourishes his own, and other pledges of love," which had reference only to the animal and not to the bird. To Orsini, Duke of Paliano, was given the crow for an unlucky device; in addition, this, to the owl, the symbol of death. In love with a lady named Laura, Count Clement Pietra took the crow fighting the chameleon, which being wounded and poisoned by his enemy, as an antidote takes as a cure the fruits of the laurel, with the motto, "Hence alone safe." Pliny observes: "The raven when he hath killed the chameleon and yet perceiving that he is hurt and poysoned by him, flieth for remedy to the laurell, and with it represseth and extinguisheth the venome that he is afflicted withall." Giovanna of Austria, the wife of Francesco, took, on the occasion of their marriage, the device of two turtle doves and that

of two crows; the one a symbol of conjugal fidelity, the other of concord and long life. So it would seem that the raven, or crow, was not always as black as he is painted.

One of the Kings of France, as already noted, and chronicled by old Froissart, had a charming dream which induced him to adopt as his badge, a *hart* flying. This animal is universally conspicuous in Heraldry. The term *deer* is seldom used in blazonry, but it is convenient to employ it here as a general name under which to group several of the family of *Cervidae*. First, and most common, is the stag itself, but other names appear, frequently representing varieties of *stags*, and in some cases evidently used for the sake of the name, rather than for any difference which could be shewn in the drawing. They are *Hart*, *Buck*, *Roe*, *Roebuck*, *Doe*, *Fawn*, *Hind*, and *Brocket*. The *Brocket* is a young stag up to two years, or, according to some authors, to three years old; it becomes a *Buck*, in its sixth year. With them may be classed the reindeer, which heralds distinguish from the stag by double attires, one pair erect, the other pendent. It may be added that the old name was simply *cerf*, and according to the rolls, it is chiefly the head which appears in the ancient arms, but it will be observed that the two examples given are probably both allusive. In the first, the *biche* (French for *hind*), probably refers to the name,

Beche; and in the second, the *hert* or *hart* distinctly alludes to the name *Hertford*. The two examples indicated are respectively discovered in Rolls of Edward II. and III. In the first are discerned, on a field argent, a bend gules, on which are displayed three *cerfs'* heads sable. These are the arms of Sir John de Beche. In the other, Monsire de Hertford's, we find the heads of three *cerfs* or harts. Taking the stag as the typical beast of chase, it will be well here to note the terms which are especially applied in heraldry to the positions in which it may be represented. It may be *statant*, which means that it is standing still, with all its feet touching the ground; while *statant at gaze*, or standing at gaze, means that it is the same; and *guardant*, which is the term used of beasts of prey. Further, it may be represented as *grazing*, or more correctly (of stags) *browsing*, that is, with its head touching the ground, in the act of feeding, or *at bay*, *i.e.*, with head downwards. The family of *Holme* display a red stag statant upon a silver shield. *Jones*, a stag standing at gaze; Blyth, Bishop of Salisbury (1493-99) displayed *ermine*, *three stags at gaze*, *gules; Nardley* has a silver hind grazing on a green mount—field azure. *Inter alia*, *Thornhill* parades a stag *browsing*. Again, a stag may be *trippant* or *tripping*, that is passant, but in a leisurely manner, while *courant*, or more properly, *in full course*, means that

the stag must be represented as if passing at full speed. Again, instead of the term *rampant*, which is applied to beasts of prey, the terms used for stags are *springing or salient*. Here are some illustrations. A buck tripping figures in the shield of *Strahan; Trollop*, three roebucks in the same act; and *Walstone* has a reindeer trippant. The house of *Hinde* show three hinds tripping. Three *bucks* figure in the arms of Geoffrey Blythe, Bishop of Lichfield and Coventry (1503-31), which are also tripping.

Buckside bears two bucks in full course; *Gethin*, a stag courant; *Strathallan*, a hart springing; *Dryhurst* has two does counter-salient, and *Barnard*, a fawn's head. Lastly, the stag may be *couchant*, or, more properly, *lodged*, which term is used especially for the stag. It may also be represented in a sitting posture when the term *sejant* is applied, the same as that used for other animals. A buck lodged figures in the arms of *Downes*, a hind *couchant* in those of *Peyton*, and a stag sejant in those of *Bowen*. The horns of the stag are considered as ornaments, and hence the term *attired* is more properly employed than either *armed* or *horned*. Also it may be observed that stags' heads are very frequently adopted, and in one case. the stag's ears. When the front only of the head, with the attires, but without the neck, is shown, it is called

a stag's head caboshed. One of the badges of Richard II. was a white hart, *couchant* beneath a tree proper, gorged with a chain and crown. This is shown in a carving at Westminster Hall, and a similar representation is seen in the glass in the chapel of St. Michael in Canterbury Cathedral. The white hart of Richard II. appears to have been derived from the cognizance of his mother Joan, the Fair Maid of Kent, heiress of Edmund of Woodstock, Earl of Kent, son of Edward I., which was a white hind. Among the few friends who attended this unfortunate prince after his capture was Jenico d'Artois, who still wore the cognizance or device of his master, that is to say, a white hart, and would put it from him neither for persuasion nor threats, by reason whereof, when the Duke of Hereford understood it, he caused him to be committed to prison within the castle of Chester. This man was the last, it is said, to wear the device, and showed well thereby his constant heart towards his master. Thomas Holland, Earl of Kent, Richard's half-brother, continued his mother's device of the hind. It is curious that a badge given for Ireland resembles closely that of King Richard, being a white hart issuing from the portal of a golden castle, triple-towered. King Richard impaled the arms of Edward the Confessor with his own, according to chatty Froissart, to please the Irish, "who loved and

dredde him muche more than any other King of England"; when "it were said the Irishmen were well pleased, and the sooner they enclyned to him."

A while back, we alluded to the lily, or *fleur-de-lis*, the ancient and beautiful emblem of France, and gave a legendary account of its adoption, together with a practical one, which went to negative it. We have also spoken in adulation of the beauty of this charge, and described it as one of the most beautiful figures in Heraldry. The lotus-lily we have already noticed, but the lily itself in its generic sense, and poetical and historical value, calls for separate regard. The lily, needless to say, is the emblem of purity, and also regarded on that account as one of the highest symbols of the blessed Virgin. Next to the *rose*, the lily is perhaps the most frequently borne of all the flowers, and there is probably little question that in fact this flower is the original of the *fleur-de-lis*, which took a conventional form. By some the figure so frequently found is supposed to represent the *Iris* and not the *Lily*. Richard Mayo, Bishop of Hereford (1504-16), bore on a fesse a lily between three roses, and lilies as such, slipped, figure in the arms of Eton College. Magdalen College (Oxon) also displays three slipped lilies. In this case, the lilies are on a chief, and William Patten, commonly called *Wayneflete*, Bishop of

Winchester, the founder, added the chief to his family arms. Barking Abbey, in its insignia, also employed lilies, three in number. The family of *Denvile* employs eight, and that of *Lidiard* five. Three lilies are represented on the arms of the Coopers' Company. The French heralds use the terms, *lis de jardin*, or *au naturel*, to distinguish the natural lily from the conventional *fleur-de-lis*. *Lily pots* also figure in Heraldry. A pot of lilies *argent*, distinguishes the Royal Burgh of Dundee; the family of *Argentyne* display the same device; whilst a lily-pot also figures in the arms of *New Inn*, or *Our Lady's Inn*, *London*. As regards the *fleur-de-lis* itself, although there has been much controversy concerning the origin of this bearing, as already seen, no doubt it represents the lily, but in its conventional form, such as was produced by the workers in metal. It is essentially the royal badge of France, having been adopted by King Louis VII., in the twelfth century, in allusion to the name of *lois* or *lys*. It appears amongst the royal badges of England, and since the reign of Edward II. (or III.), the French shield was arrogantly quartered in our Royal Standard up to the time of Queen Victoria's accession. the *fleur-de-ly* is variously written in ancient Rolls, and is subject to certain variations, such as *stalked*, *slipped*, *leaved*, *seeded*, and even *fitchy*. In the reign of Henry III. Robert Agulon bore three silver fleur-de-lis on

a field gules, and, simultaneously, Robert Ageyn bore a lily floretty; during the same reign William de Cantelowe bore three golden *fleur delices* on a ruddy shield. But there are many historical examples to be found of the use of this flower conventionalized. Besides the ordinary occurrences of a perfect fleur-de-lis, the upper portion is frequently employed for the termination of other devices, or combined with them. The cross *fleury*, or *flory*, is the most frequent. A singular example of the *mascle* so treated occurs in the arms of *Man*, and the more singular combination of a fleur-de-lis with another charge has also appeared. The terms *fleury*, *flory*, *fleuretty*, *floretty*, *flourité*, or *flurté*, and similar variations, also signified adorned with, or ending in *fleur-de-lis*. The term, *fleur-de-lisé* is also sometimes used in the sense of a field scattered with *fleurs-de-lis*, being conjoined with a charge, another description of the same being *semée-of* fleur-de-lis. *Fleury counter-fleury* signifies adorned with fleur-de-lis alternately placed as in the tressure of Scotland. *Fleur-de-lis* have long been the distinctive bearing of the kingdom of France, and it is to the almost constant wars between that country and our own that its frequent use in English armoury is to be attributed. From the time of King Charles V. (1364-80), the royal insignia of France had only three fleur-de-lis. Before his time the escutcheon was *semée-de-lis*,

which bearing was, as stated, probably assumed by King Louis VII. (1137-80). The *Label of France* is a frequent expression occurring in old genealogical works, it may signify a label, azure semée of fleur-de-lis in gold, or charged with three fleur-de-lis, or again with three fleur-de-lis upon each of the five points. In both the ancient and later arms of France the lilies were of gold, upon a shield of blue. The Ducs d'Orleans bore the arms of France with a label of three points, and Edmund Plantagenet, surnamed Crouchback, Earl of Lancaster, second son of Henry III., bore the arms of England, charged with the label of France. The first English monarch who bore quartered arms was Edward III., who assumed, azure, *semée* of fleur-de-lis or, in 1340, three years after his taking the title of King of France, his mother, in whose name he claimed the crown of France, being daughter and heiress of Philip IV. He is said to have set the example to others. Lorenzo Medici, called "the Magnificent," son of Louis XI., amongst his other devices bore a fleur-de-lis. In 1468 a tournament was held at Florence, at which he and his brother bore away the prizes. The privilege of using the arms of France had previously been conceded by his father. We find it in an edition of Plautus, in vellum, printed at Florence by the Giunta, in 1514, and dedicated to Lorenzo II., a copy of which is now in the British Museum. After

his victory over Francis I., Charles V. bore the device of a fleur-de-lis, withered by blasts from winds blowing from the south, with the motto, "The south winds blowing," making allusion to the house of Austria, and to a passage in one of the Fathers, which says that the lily fades when the south wind blows. The arms which the blessed Joan of Arc bore, and her brothers and descendants took, were composed by Charles VII. himself, and are azure, a sword argent in pale, crossed and pommelled, or, supporting on the point a crown of gold between two fleur-de-lys of the same. The special device borne by Jeanne was a hand holding a sword, with the motto, "Strengthened by the counsel of God," which is stated to have been seen upon a medal struck in her honour, after she had caused Charles to be crowned at Rheims.

The devices of Ludovico Sforza were various. He ordered a medal to be struck, on the reverse a drooping lily, meaning Charles VII., bitten by a viper, with the legend, "Thus will I, the instrument of God, do in Italy, with its enemies the French." The famous Margaret of Valois, Queen of Navarre, presents in her age one long series of intercessions for the oppressed and miserable, and her power over Francis, which to the last day of her existence remained permanent, was always exercised in favour of others rather than of her own aggran-

disement. Her Court was the resort of the literary and the learned. She had many impresses, one of which was a lily between two daisies, with the motto, "A work of nature is to be admired." With this we conclude our reference to the lily.

A variety of figures are employed in Heraldry. War has furnished it with *lances*, *swords*, and *pikes*, and all these have already been adequately treated.

EDINBURGH

FIG. 19.

Architecture has introduced towers, castles, arches, and columns. Towers and turrets are more frequently named in connection with the *Castle*, but they are also found in some cases as distinct charges. Though a castle is sometimes represented as a single tower, it generally has at least three. In the arms of the City of Norwich occur a castle surmounted by a tower in the chief, and in the base a lion passant guardant. The Northampton family of *Towers* bear a golden tower on a field azure, and the Shrewsbury family of *De Tour*, three high

towers of silver on a sable field. *Winston* exhibits on a black ground, a plate between three silver towers; and *Cornell*, five towers of scarlet upon a silver field. But the *tower* is also frequently represented as bearing three smaller towers or turrets, and then it is blazoned *triple-towered*, or *triple-turretted;* in that case it is sometimes drawn with the turret slightly sloping outwards, sometimes upright. It is frequently described as having a dome, or cupola, both terms being used for the same thing, and sometimes a *spire* or conical roof. Also, as provided with a port, or entrance, *port holes*, or windows, *battlements*, etc. There are many examples, too numerous to catalogue, wherein this impressive device is employed, and so only a few further examples can here be cited. A triple-towered tower occurs in the achievement of *Towers* (Isle of Ely), and *McLeod* displays a castle triple-towered with port holes and gate. *Gilbert de la Tour* (Dorset) bore an embattled tower with a cupola, and the Lancashire town of Clitherow displays an embattled castle with three towers domed, on each a pennon. *Bawson*, of York, has a four-square castle in perspective, with as many towers and cupolas, one at each angle, standing in water; and *Hunt*, of Limerick, has, *inter alia*, a castle triple-towered, with the central tower of pyramidical shape, from which a banner floats. The term *turret* is sometimes used alone,

separate from the tower, and can only be represented by a small tower. The terms *tourelle* and *tourele* are also found.

The word *castle* used alone generally signifies either an isolated wall with two or more, generally three, towers and a gate. A castle triple-towered is represented in the arms of the Kingdom of *Castile*, and is often found quartered in the arms of Queen Eleanor. There is a fine example in some glass in Dorchester Church, Oxon. The burgh of Aberdeen displays three *castles*, *triple-towered*, within the royal tressure. Amongst other examples which occur are *triangular* and *quadrangular* castles; castles seen in perspective, and castles extending quite across the field. Castles are also described as *domed*, *turreted*, *embattled*, *breached*, etc., and it is not uncommon to describe in detail towers, gates, loopholes, etc.; *windows*, *vanes*, *portcullises*, and the like. Where the masonry is shewn by the addition of lines the term *masoned* is used. The *windows* and *doors* are sometimes represented as of a different tincture, and then are supposed to be closed; and the same, if they are that of the castle itself; but if of the tincture of the field, they are supposed to be open. In the arms of the town of Barnstaple, appears a castle towered and masoned, and several other vaned illustrations may be found, including that of the town of *Lancaster*, which displays, amongst other insignia, a *quad-*

rangle of castles walled. Sometimes, the terms *Fort*, *Fortress*, *Citadel*, etc., are used The castle, too, may be surrounded with a fortification. The family of *Garston* bears a fort, *Harris*, a fortress, and *Green*, a castle surrounded by a fortification. In connection with the castle, the *Barbican*, that is to say, the advanced work, is described in some insignia, and the projecting turrets, overhanging the embattled wall, called *Bartizans* in others. Other additions are occasionally named, *e.g.*, the *trench*, or the castle may be standing in water, or surrounded by a *wall*. The badge of Jane Seymour, third queen of Henry VIII., blazoned upon a grant of lands made to her in 1536, presents a good example of a castle. The tinctures are as follows: The walls *argent*, the ground, *vert*, the tree of the same fructed gules, the Phœnix or, in flames proper, and the roses alternately white and red. Castles occur rarely in old rolls of arms, but, in the reign of Edward III., Monsire de Granson bore a castle gules amongst his other armorial insignia. The castle is

DONCASTER

FIG. 20.

borne very frequently in the insignia of Cities and Towns, with other charges; however, the evidence is only derived from the seal. The list is a very extensive one, and cannot be completed here, although Bedford, Bristol, Carlisle, Doncaster, Dublin, Edinburgh, and Exeter might be instanced.

CHAPTER XIV.

Architectural Devices (cont'd)—Maritime Devices.

This now brings us to the *Arch*. It may be *single* or *double*, that is, springing from two or three *pillars*, which may be of a different tincture from the rest, as also may be the imposts, or caps, and bases. The family of *Arches*, with obvious intent, bear upon a red field, three arches, two single in chief and one double in base argent, the imposts, or, and another shield associated with the same name displays, on a similar field, three silver arches, conjoined in fess, with the caps and bases of gold. The column is classified with the pillar. Details of buildings are but rarely introduced into Heraldry, but when *pillars* occur they somewhat resemble *columns* of the Tuscan order, though plain Norman shafts with cushion capitals are sometimes to be found. The *capital*, the *base*, and the *pedestal* are sometimes mentioned in the blazon. Many instances can be mentioned, but we will confine ourselves to a few only. The family of *Upward* bears over all its other insignia, a red pillar issuing out of the base; *Major* (Suffolk), three pillars of the Corinthian

order; *Bartolozzi*, an eagle resting each claw on a column, with base and capital of different tinctures; and *Deale*, also a column. Here it is interesting to observe that the Institute of British Architects in its arms exhibits a column marked in a singular way, amidst its various other armorial distinctions or attributes. Our architectural suggestions are far from exhausted. We can only deal here with a few of them, and leave the rest to the interested student. We use the term "student" advisedly, because no one who approaches the subject can possibly master it. The tortuous ways in which *Architecture* alone would fain lead us, to thoughts and considerations which would drive him off his head! Then comes the *spire*, a term which is sometimes found in connection with towers of castles, etc., to describe the conical roofs. In one case only has it been observed used as a charge. The town of Queenborough, Kent, displays on a mount a castle with five spires, but this is a corporate design; the family employment is unique in the achievement of *Dakeham*, which displays three silver spires, a golden ball and cross on each, all against a red ground. We will conclude this architectural aside with the *bridge*. When this charge occurs, the number of its arches, and all its other peculiarities, should be carefully noticed in the blazon. The charge occurs in the insignia of several towns, for instance, *Bideford*, *Bridg-*

water, *Grampound*, and so forth. It also occurs in several family achievements. The arms of *Bridge*, with apparent allusion, exhibit a bridge of one arch; and those of *Craig*—of Scotland and Ireland respectively—three bridges, of as many arches. Turning to Continental Heraldry, *Henry* III., King of Castile (1390) bore a pyramidical tower, with the legend, "In vain but by the Lord's help." Bertoldo Farnese also made use of a tower. In A.D. 1554, during the war in Tuscany, Bertoldo, a devoted servant of the house of Austria, fitted out a galley at his own expense. He was attacked by the French, and after a gallant defence, was taken prisoner, but released with a heavy ransom. He returned home, having lost his galley and his property; and then to show that his mind was unshaken by calamity, and that he still relied upon the help of the Almighty, he took for device a tower with the inscription, "The Name of the Lord," from Proverbs xviii. 10, "The name of the Lord is a strong tower; the righteous runneth into it, and is safe." Although armorial usage of this figure in British Heraldry was not quite so religious, the castle stood for force, and of course every one who employed it thought that God was on his side, and that side he considered to be right. It was put, however, to ugly uses, far from righteous, both in British and foreign countries, and was, in short, the perpetuation of the evil principle, that "Might is Right."

Somebody always wanted to kill somebody; the principle has survived to our own day, although we use different methods.

But this is a digression. Of the column, we have several illuminating schemes.

The ensign of the Colonna family is a silver column with base and capital of gold, surmounted by a golden crown, the grant of the Emperor Louis of Bavaria, in acknowledgment of the service rendered to him by Stefano Colonna, who, as above remarked, when chief senator of Rome, crowned Louis in the Capitol, contrary to the wishes of the Pope.

Cardinal de Beragne, Cardinal and Chancellor of France (*died* 1572), took as his device a column surmounted by a burning globe, with the motto, "Fires yield not to fires," as emblematic of his affection for his wife, to whom he was married before he embraced the ecclesiastical profession.

Francis II., "the Innocent," had for his supporters two lions of Scotland, as sovereign of that kingdom. His ordinary device was a burning column, encircled by a scroll upon which was inscribed "A light to the upright," in allusion to the column of fire which guided the Israelites by night, and meaning that the Almighty always grants His light as a guide to those who seek Him.

The Constanti Academy had as its cognizance the sun shining on a column; the

shadow moves with the sun, the column remains unmoved—the legend, "The shadow only revolves."

Marco Antonio Colonna, grandson of Fabrizio, General of the Papal troops at the battle of Lepanto, in 1571, and the "Colonna" of the Spanish Armada, took a column between the two points of a crescent, which it prevents from meeting, with the motto, "Lest it should fill the whole world," to express that by the victory of Lepanto he, the column, prevented the Turks from extending their conquests.

Gabrielle Cesarini, of Rome, exhibited a broken column with the motto, "I am broken, but will not be bent."

This is rather a paradox, because a smashed pillar was obviously of less significance than a bent one.

The Emperor Charles V., after he assumed imperial rank, adopted the device of the columns of Hercules, with the motto, "More beyond." The words refer to the acquisition of a world unknown to the ancients, or perhaps not only to the actual passing of the boundaries presented by Hercules, but to show that he would surpass the fabled hero in fame, valour, and glory. These pillars of Hercules are constantly mentioned in poetry.

When Frederick Henry, Prince of Orange, had been successful over the Spaniards, a medal was struck in 1631, on the reverse of which

were the columns of Hercules, the one falling, the other borne up by the lion of Holland—motto, "He hath shaken both."

Charles V., after the siege of Metz, employed the device of an eagle attached to the column of Hercules, with the motto, "Not beyond the boundaries." François de Guise having obliged him to retire, chained the imperial eagle to the columns, with the motto, "Thou shalt not go beyond Metz." The "Hercules' Pillars" was a sign in Fleet Street, probably after the visit of the Emperor Charles V. to this country. Pepys mentions taking a friend "to 'Hercules' Pillars' to drink"; and again, "with Mr. Creed to 'Hercules' Pillars,' where we drank." On a token is a crowned male figure erect, and grasping a pillar in each hand, which, but for the inscription, might be supposed to represent Samson pulling down the pillars of the Temple of Dagon.

The columns of cloud and fire of the Israelites, with the motto, "Be my guides," distinguished the family of Vitelleschi.

Finally, to the youthful monarch, Charles IX., was given, with better intention than foresight, the motto, "With piety and justice," with two columns interlaced showing that these two virtues are the support of government. Charles IX. was godson to Charles V., who assumed the columns of Hercules, and it was probably in imitation of the device of his godfather that

Charles IX., had for his impress the two twisted pillars of the Temple of Jerusalem, called Jakin and Boaz.

Navigation has, as foreshadowed, supplied Heraldry with several suggestions, notably the *Ship*, which has already received some notice. The Continent, however, adds some examples of interest. Andrea Doria (*ob.* 1560) was the most able captain of his age. By his assistance the French, under Lantree, made themselves masters of Genoa. Displeased with his allies, Doria went over to the Emperor Charles V., who loaded him with favours. He delivered Genoa from the French yoke, and though it was in his power to have rendered himself sovereign of his country, he sacrificed all thoughts of personal aggrandisement to the satisfaction of establishing liberty. This redoubtable Admiral bore the ensign of a ship, with the motto, "I trust all to Fortune"—words, as he says, more befitting the mouth of an heathen. "Watchful on the sea" was another motto of his, which may well be commended to our own admirals. Drake did not need such a maxim! He pretty well ransacked the seas.

Alfonso IV., King of Portugal (*ob.* 1325), displayed a ship in full sail, with the motto, "The sail to the winds," in which there is some poetic feeling.

The Marquis of Marignan (*ob.* 1555) as-

sumed the arms of the Medici family, though he bore no relation to it. He was one of the great captains of his day. Charles V. made him a marquis. He was brother to Pius IV., who caused a magnificent mausoleum to be raised over him in the Cathedral of Milan, designed, it is said, by Michael Angelo. His ensign was a ship in a troubled sea with the legend, "The watchful guardians of the Lord."

These old warriors and sea-dogs had faith, notwithstanding their redoubtable vices and frailties. But in exaggerating these, we must recollect they lived in an age of iron and steel.

Cardinald Granveld (*ob.* 1560) paraded the ensign of a ship beaten by the waves, with the motto "Endure," from the *Æneid*, when *Æneas*, in the act of being shipwrecked by his enemy, Juno, addresses a consolatory speech to his companions.

"Endure the hardships of the present state;
Live and reserve yourselves for better fate."

This is from Dryden's translation of Virgil. Hold out and preserve yourselves for more prosperous circumstances. The hope of better times is the strongest argument that can be used to inspirit the drooping resolution.

The Prince de Ligne (*ob.* 1670), who was Viceroy of Sicily and Governor of Milan, struck a medal; on the reverse, a ship beaten by the

waves, traversed with the bend of the arms of de Ligne, with the inscription, "Whatever befalls this line is always straight."

Wenceslaus, Emperor of Germany and Austria (1378), bore as his device a ship in a storm, with the sensible motto, "We must obey the seasons." He had, by the way, another intelligent maxim, "Lovers of fools are the worst buffoons"!

Poor Mary Stuart was as great at her needlework as she was poetic in her Latin. Amongst her innumerable badges was a ship with its masts shivered, still resisting the buffeting of the ocean, with the motto, "Never till righted," or "Never unless erect," descriptive of her invincible constancy—though assailed on every side by her Protestant subjects—to remain firm in the Catholic faith. On the scaffold she nobly declared: "I was born in the Catholic faith, I have lived in the Catholic faith, and I am resolved to die in it."

Heads were cheap in those days, the royal and noble ones particularly.

Two more foreign examples, which are so expressive, remain to be noted.

Scipione Gonzaga bore a vessel with the sails furled, and impelled by oars. "I rely upon my own." Cardinal Ercole was his friend and patron. The furled sails indicate that he had lost the assistance he had received, and must make his way through life's troubled sea by his own exer-

tions, namely, the oars. The studious Alfonso I., called the Wise, or the Magnanimous (*ob.* 1458), had amongst his other devices, a ship and a pole-star, with the logical motto: "A good guide." So very studious was this potentate that he always carried *Cæsar's Commentaries* about with him, and slept with his books under his pillow—one is occasionally addicted to the dangerous habit of reading in bed, but the most devout lover of literature would hardly rest comfortably upon a pillow of books. By swift transit the ship brings us to the *Anchor*, a very beautiful Heraldic figure, which is emblematical of *Hope*, or of Naval service. It is frequently used as a charge or crest. In old examples, it is not infrequently *ringed* at the point as well as at the head. The parts are thus named: the *shank*, or *beam;* the *stock*, *timber*, or *cross-piece;* the *cable*, and the *fluke*. In some coats of arms, the anchor has attached a chain instead of a cable. In the shield of *Skipton*, which is of gold, a black anchor figures; in that of *Zachert*, which is of red, occurs an anchor argent with a golden ring. The seal of the Navy Office has an anchor between two smaller ones, within the beam and fluke, and the same symbol figures in the arms of Clements Inn, entwined in the centre with the letter "C" in gold. Cosmo, the first Grand Duke of Tuscany, gained the victory which established his authority and extinguished the Florentine Republic in A.D.

1538. He had many signs, and among them he adopted two anchors crossed with the motto, "By two," meaning either that he had secured his authority upon two supports, the protection of the Emperor Chas. V. and the impregnable condition of his fortresses; or as Domenichi infers, upon the affections of his subjects and the fear of God. One of the badges of our own Richard I., of most famous memory, was a sun on two anchors, with the motto, "Christ my Leader." On the mausoleum of William of Orange, at Delft, are his various emblems, one of which comprises two anchors with an appropriate legend. One of the chief features of a ship is, of course, the mast. When ships are blazoned in Heraldry they should be most scrupulously blazoned, care being especially taken to state the number of *masts* and *topmasts*, whether there are any *sails*, and if any, whether they are furled or not. The *rigging*, too, is often of a different tincture. The rudder is borne but in few arms. The actual position seems to be, with the hooks to the *dexter*, but they are sometimes drawn turned the other way, and should be so noticed in the blazon. *Scollay*, of Scotland, on a green field, bears a silver rudder in chief, *Putland*, of Ireland, amongst its other insignia, has three sable rudders. Three rudders also figure in the arms of *Burbidge*, of the County of Devon. The oar refers us to the *boat*. Besides the larger

ships, which are somewhat frequent, there are smaller vessels of various kinds used in Heraldry as charges which may better be classed with the *boat*. *Lighter*-boat, *open* boat, *bark*, *skiff* and *raft*. Boat-hooks and also the boat-*oars* are borne separately. A common boat is the crest of the family of *Ames*. In the arms of *Macnab*, an open boat figures on the sea. The insignia of the Company of Watermen, which was incorporated in 1556, comprises, upon a shield, *Barry wavy of six, argent and azure, on the middle bar, a golden boat, on a chief of silver two oars in saltire of gold, between two tasselled cushions.* The arms of *Ayer*, are, three golden barks on an azure field. A *skiff* figures in the arms of O'Malley, and a raft in those of *Bretvill*, whilst *Torrance* bears two boat oars in saltire. André Lavale, Admiral of France, bore a flaming oar with the motto, "*Pour un autre non*," to indicate his ardent zeal in the service of his King. Whilst here we cease to treat, or regard nautical ideas embodied in the field of armorial illustration, we have by no means exhausted them. Naval elements figure largely in our Heraldry, and it would take a volume to deal with them adequately. To us, the command of the Sea, means All or Nothing. It is well then, that maritime devices should have a large place in our Heraldry. With all his abominable faults, we must give credit to that much maligned monarch, King John. He not only, reluctantly, it must

be confessed, gave us the Charter of our Liberties, but he laid the foundations of the British Navy, of which what we see is only the result or development. A bad King he was, no one can dispute, but he was first to proclaim his right to the narrow sea, and to lay down a dockyard (at Portsmouth) for the purpose of building and equipping war vessels for the protection of that sea. More credit should be given this horrible monarch than historians generally give him. If it had not been for him there would be no " Rule Britannia " in our day.

CHAPTER XV.

Agricultural and Astronomical Devices.

Agriculture next broadens upon us with *gates*, *wheels*, *harrows*, *ploughs*, and *rakes*, really, a more peaceful art, than that of Navigation, which, whilst it speaks of commerce beyond the seas, also speaks more loudly of smashing the boats of other nations. That ancient din we still have in our ears. But this is not an essay on politics, but on Heraldry. We will take, in their order, *gates* first. In British Heraldry, the gate, as a charge, is rarely borne, and then, generally, for the sake of the name. The family of *Yates* display, on a silver field, a fesse between three sable gates; *Yeates* of Bristol, and *Yate* of Berkshire, also have the same charge in their arms. *Portnowe* exhibits a *gate* between three goats *passant*. As distinguished from the *field-gate*, is the gateway which is sometimes called the *port*, or *portal*. Here, we may refer the reader to our mention of *Castles*. A gateway, as such, figures in the shields of Sauquhan (Scot.), and of Richard Ransom, who was Alderman of London, A.D. 1746. Willigis, Archbishop of Mayence, employed the wheel. When Otho III. succeeded, in 983, at the age of

three years, to the Empire, Henry, Duke of Bavaria, renewed his attempts on the crown of Germany, and endeavoured to get possession of the king's person, but the nobles would not support him. At the head of these loyalists was Willigis, Archbishop of Mayence, the son of a *wheelwright*, who adopted as his arms a wheel, with the motto, "Willigis, forget not thine origin"—rather a lesson to some peers who would fain forget theirs. Hence, the arms of the electoral see of Mayence have ever since been gules, a wheel with six spokes argent. The Sire de la Trimouille, at the age of twenty-seven, gained the battle of St. Aubin-de-Cormiac, against the Duke of Brittany, where he made prisoners the Prince of Orange and Louis, Duke of Orleans. When Louis became king, his courtiers reminded him of his wrongs at St. Aubin, which occasioned the memorable answer that "it did not become the King of France to avenge the injuries of the Duke of Orleans." Louis confided to Trimouille the command of the army of Italy. He gave evidence of his valour at Arguadec and Marignan. Pavia terminated his glorious career, 1525. The battle was given against his advice, and he fell pierced with wounds. After the battle of St. Aubin he had taken the device, which has been kept by his descendants, a wheel with the motto, "*Sans point sortir de l'honneur.*" to signify that no personal interest would cause him to swerve from the path

of honour. Poor Mary Stuart again occurs, with a winged female (Fortune), holding a wheel and rudder, with the legend "Fortune will come." In British Heraldry the more frequent charge is the *Catherine* wheel, the instrument of the martyrdom of the saint, represented as in the arms of *Belvoir*, which are technically, azure, a Catherine wheel or. This wheel has often been adopted in armorial insignia. It figures in the arms of the Turners' Company, incorporated 1604, and also in those of St. Catherine's Hall, Cambridge, founded in 1475. The Austin Priory at Flixton employed this wheel with a Cross Calvary projecting from it. Mertens, Lord Mayor of London, incorporated it in his heraldic elements, and the families of *Wheeler*, *Bayle*, and *Lepton*, amongst others, display it. Other wheels are found named, *e.g.*, the *Cart-wheel*, usually of eight spokes. In one case the *Water-wheel* is named, and the *Mill-wheel* also occurs. The house of *Martejoye* bears, on a red field, a golden wheel of eight spokes, and that of *Carrington*, on a similar field, a fesse between three cart-wheels of gold. The Wheelwrights' Company bear three wheels. In the arms of *John Wheeler*, 1543, are figured, with other things, a chief bearing a wheel between two bezants. De Moline, Ambassador from the Doge of Venice in the time of King James, bore, amongst other things, a wheel of a water-mill.

Portions of the mill machinery are represented on coats of arms. We find, first of all the mill-stone, and this is generally borne with the *mill-rind*, or *fer de moline* upon it. In the achievement of *Milveton*, are seen, on an azure field, three silver mill-stones, on each a mill-rind sable. Next the mill-wheels are sometimes found, as also the cogs of the same, and mill-clack. A mill-wheel figures in the arms of *Calrow* and *Chawcers* bear three. Three cogs of a mill-wheel are exhibited by *Coggs*, and *Mills* of London, descended from *Mills* of Cornwall, bear a mill-clack, on a fesse. But this is getting away from the specific, although not from the generic wheel.

Two forms of the harrow occur in armoury, the first square, the other triangular. The former might be mistaken for the portcullis, and, in fact, the French term *herse* is applied to both. It will be observed that, like other charges, the harrow is mainly adopted on account of the name. Thus, *Harrow*, or *Harwe*, displays three triangular harrows gules, and three harrows figure in the name of *Harvy*. Three triangular harrows again occur in the shield of *Redmayne*. William, Duke of Hainault (*ob.* 1417), son of Albert of Bavaria, father of the celebrated Jacqueline, bore for device a harrow on his standard, which was displayed in the Christian army against the Saracens in Africa, before the town of Mara, with the motto, " It crushes and

levels," meaning that a prince may, by his wise laws and good government, subvert bad principles and crush those who resist his authority. Jean de Morvilliers (*ob.* 1577), who succeeded Michel de l'Hopital as Chancellor of France, bore for his device a harrow tied to the Pythagorean Y, a rebus of his name—"Death and life united." The harrow is the symbol of death, which makes all things equal, as the harrow breaks up and equalises the clods of the field. In Rome, at the funerals of princes, cardinals, and other great personages, a harrow always figured in the ceremony, inscribed with the motto, "Death levels all things." It was seen at the funeral of Queen Henrietta Maria, and others. The motto of Morvilliers was, "This is the road to virtue."

The form of the plough varies in different examples. In one coat, an antique plough is named. The Plough paddle is carried by the sinister supporter of the arms of *Hay*, Earl of Kinmore, and the *ploughshare*, or *Coulter* is also represented. The family of *Kragg* display on an azure field a silver plough in fesse; *Smeton*, on a corresponding field, a fesse between three golden ploughs; *Dreghorn* exhibits an antique plough; Leversedge has amongst other detail three ploughshares; *Stevenson* and *Koehler* show a coulter of a plough, and three coulters of the same respectively. The rake is drawn in the usual form of that used by haymakers. Two

rakes figure in the shield of *Bromle*, and three in that of *Brambert*, of course posed and tinctured differently. There is also the *thatchers' rake*, often confused with the *wool comb*, and the *thatch hook*. Three thatchers' rakes are shewn in the insignia of *Zakesley*. The *Scythe*, or sickle, the ordinary reaping hook, is borne by few British families. The house of Sicklemore exhibits three, and it has also a place in the insignia of *Duberly*, Sassell, Hockmore, and Premere.

Claude Fauchet, (1601), the zealous collector of the ancient chronicles of France, took for his device the rebus of his name, a sickle (*fauché*), with the motto, "I have gathered the scattered and neglected." Astronomy, in an armorial, and not a scientific sense has had a great influence upon heraldic design. The sun, of course, is the most important astronomical device—there is a telescope, but that is a modern and highly improper intrusion; the locomotive, motor-car, aeroplane, would be equally inappropriate.

The astrolabe, the old astronomical instrument described by Ptolemy, used for taking altitudes, figures rarely. The family of *Astroll*, and *Middleton*, furnish examples. Sometimes figures and astronomical signs are used. *Bernard* displays three figures of seven, two, and one; a ring resembling the astronomical character of Mars occurs in the device of *Stockenstorm*, and two characters of the planet Venus are visible in the shield of *Thoyt*. The terrestrial sphere,

or globe, is rare in arms, but not uncommon as part of a crest, *e.g.*, of families of Hope, Drake, etc. It is often environed with a meridian, and sometimes placed in a frame or stand. A remarkable example of late heraldic invention and one of the worst is seen in the arms of Sir John Ross, C.B., Capt. R.N. Similar to the sphere, is the mound, or orb, but it is plain as a rule, and surmounted by a cross. A golden sphere figures in the arms of *Harme*, and on the shield of John Pierce, who was Bishop of Rochester, then of Salisbury, and finally Archbishop of York (1588-94), is discovered a globe with a pelican standing upon it. Three globes figure in the illustration of Eldred. Both the terrestrial and celestial spheres are named: the latter with a foot occurring in the Crest of the Company of Clock-makers. The crest of *Bull*, Watch-maker to Queen Elizabeth, was thus composed: *On a wreath argent and gules, a cloud proper, thereon a celestial sphere azure, with the circles or; on the Zodiac the signs Aries, Taurus, Gemini, and Cancer.* A hemisphere or demi-globe occurs only as part of a crest. Planets are sometimes introduced under the astronomical signs which are used to denote them. The planet Venus occurs in the crest of *Chambers*, but has not been observed in any coat of arms. Blazoning tinctures by the name of Planets was invented by certain fanciful heralds in the seventeenth century.

The conventional form of the Star is called an *Estoile*. In some late examples of stars, however, the polar stars are represented. A comet is sometimes called a blazing star. Sir Francis Drake, the first English circumnavigator, bore *sable, a fesse wavy between the two pole-stars argent*. In the arms of *Somerset* are seen the Arctic and Antarctic polar stars, as well as in those of *Enderby*, granted in 1778. Bishop de Fontibus of Ely (1220-5) displayed on a field *azure, the sun and full moon in chief, and the seven stars in orbicular form in base, all of gold*, but this was a real piece of Heraldry. The Comet, or blazing star, is an estoile of six points with a tail extending from it. *Cartwright* of Scotland furnishes a fine instance, blazoned *azure, a comet in the dexter chief point with rays streaming in bend or*. It makes a beautiful device. *Coldwell*, Prebendary of Ely, also had a comet in his insignia. It also distinguishes the family of *Hurston*.

The estoile is, as a rule, represented of six points wavy. Estoiles sometimes occur with a greater number of points, as eight or sixteen. Where the rays are represented straight, this has probably been by accident, as the figure would then, in all probability be described as a *mullet* of so many points; but there has no doubt been some confusion between the estoile and the *mullet*, the latter with English heralds being of five points, and with French heralds of

six. Employment of estoiles dates far back into mediæval mist. In the roll of Henry III. we find that *Gilbert Hansarde* bore three of silver on a red field, and in that of Edward III., Monsire John de Cobham is indicated as displaying three estoiles of sable on a chevron of gold. The Heraldry of that period was magnificent in its simplicity and artistry. In the reign of Edward III. the Count of Oxford entered the field with a shield blazoned quarterly, *or, and gules, a silver estoile in each partition.* A chevron between three estoiles comprises the achievement of *Mordaunt*, Earl of Peterborough, 1628. Amongst other families using the estoile, are *Stroud*, *Wiseman*, *Pierson*, and *Aldham*. It is a very effective charge. A star within a crescent appears as the badge of Richard I., John, and Henry III., and was possibly intended to signify the ascendancy of Christianity over Mohammedanism, and so emblematic of the Crusades. The star employed in this regal connection probably represented the Star of Bethlehem. It was assumed by Richard in token of his victories over the Turks. Continuing the same device, King John caused it to be displayed on his pennies struck in Ireland. It also appears in the sculpture over the throne in St. Patrick's Cathedral, which was erected during his lordship of Ireland.

John, in his twelfth year, was made Lord of Ireland and sent over to that country, where he

continued during the reign of Richard I. He first added *Dominus Hibernaie* to the royal titles. The City of Drogheda, whose corporation received its charter from John, has for crest, on a wreath, a crescent and star argent, with the motto, "God is our safeguard and merchandise our glory." There must be a little inconsistency here. The star and crescent appears on the Great Seal of Henry III., of Winchester. He had the following motto painted on the wall of his chamber:—"He who has given not what he has taken not what he desires," which is a little vague, and somewhat inaccurate, if we keep strictly to the letter. Henry III. had a robe of violet velvet, embroidered with his coat of arms—three golden leopards—both before and behind, and Eleanora, daughter of Edward I., wore furred gloves, having the arms of England wrought upon the thumb. Turning to the mullet, this bearing is generally taken to represent the rowel of a spur. In old French blazon it is sometimes termed *rowell*. It might, however, when not pierced, be taken to represent a star, and as may be seen by examples, it appears originally to have been interchangeable with the *estoile*. It usually has five points, and this number is to be understood when no other is mentioned. In French Heraldry the usual number of points is six. It figures very largely in English mediæval Heraldry, as may be proven by reference to the Rolls of Henry III., Edward

II., and Edward III. The arms of *Vere*, Earl of Oxford, give a simple instance, *quarterly, gules and or, in the first quarter a mullet argent.* Mullets having for the sake of variety more than five points, may be pierced of the field, or voided of some other tincture, and this is found to be the case with very early examples. Sometimes, though pierced is not mentioned, it may be understood. In the reign of Edward II., Sir William de Harpedene, bore on a silver shield a red mullet pierced. The descendant family of *Harpden* (Gloucestershire), exhibit, on the same field, a mullet of six points pierced sable. Three pierced mullets figure in the arms of Monsire de Bradbourne, who flourished in the reign of Edward III., and also in those of his contemporary, John de Hotham, although differently blazoned and arranged. Many other historic examples could be cited, but these will suffice. Edmondson has blazoned at times *mullets* as star-fishes, for which Guillim pretends that mullet was the ancient name. A mullet is used for a difference as a third house.

As already pointed out in the ancient rolls the word rowel seems to be identified with that of mullet, and that again to be interchangeable with *estoile*. In taking the five rolls of arms which have been chiefly made use of in exhibiting the ancient examples, namely, the Roll of Henry III., in the Royal College of Arms; that preserved in a copy by Leland and similar to one in the Har-

leian Collection; the roll of the siege of Caer laverock, and the rolls of Edward II. and III., the number of instances of the use of these three terms are as follows: Collectively, the mullet is so described ninety-four times, the estoile four, and the rowel fourteen. As the rolls represent the chief families, many names being repeated in two or three rolls, the unequal distribution points to the somewhat arbitrary use of the three terms, though as will be observed, the term mullet is not only the most frequently used, but is the only term common to all five rolls. The examples also show that the terms mullet and rowel seem to be used indiscriminately in respect of the same families. There does not seem to be sufficient evidence that the difference in the terms used is at all due to the fact of the charge being pierced or not, though the ancient rowel was always so represented. It would be tedious to the reader, and, moreover, space forbids, to recount all the historical instances of the use of the star under its varied forms of rowel, mullet, and estoile, so we will conclude by indicating a simple yet, and on that account, beautiful achievement of John de Saint John, which displays on a silver shield a red chief, bearing two mullets of eleven points of gold, pierced green. But we have by no means done yet with our astronomical suggestions.

CHAPTER XVI.

Signs of the Zodiac—Musical Instruments.

Returning to the zodiac, the Sagittarius, or centaur has some place in our excursion. It is composed of half a man and half a horse, the former holding an arrow upon a bended bow. It is one of the twelve zodiacal signs, and King Stephen is said to have assumed it because the sun was in that sign when he ascended the throne. His troublous career should be a warning to anyone disposed to adopt this figure as an ensign. The arms—fictions, of course—he may have used the device as such, but never as a coat—ascribed to King Stephen, are *gules, three sagittarii, or.* The family of Bloys is distinguished by the same monster, and it used to figure as a crest in the arms of the ancient London Academy of Music. What has become of it, by the way? The moon is a common device in Heraldry. It is occasionally borne full, when it is termed, *in her complement*, and it is then figured with a human face. It may also be illuminated, that is, surrounded with very short rays. Its proper tincture is argent; when sable it is supposed to be eclipsed. When a half-moon is represented, with the horns towards the dexter side of the shield, it is described as *a crescent—increscent;* when the horns

are turned to the sinister as *a crescent—decrescent*, and is sometimes blazoned as *in her decrement*. But these terms are chiefly found in theoretical works, and not often in practical blazon. When the horns are represented uppermost the charge is simply a *crescent*, and this, as already mentioned, was from the earliest times the special ensign of the Turks. John de Fortibus, Bishop of Ely, 1220-25, already referred to, bore the sun, moon, and seven stars; his shield is technically described as azure, *seven estoiles in orbicular form, in chief the sun and full moon, or*. The seven stars, as well as the moon, in this connection relate to Our Blessed Lady. The crescent, as such, finds treatment elsewhere. In the arms of *Day* (Co. Derby), a sun is seen between two moons. The achievement of the Irish house of *Martin* is a very beautiful one; it presents on a field *azure, a cross calvary, between a sun in splendour and a moon in her decrement proper*. In this little instance the symbolism affords plenty of opportunity for thought and meditation. To link the gibbet with the Sun and Moon, however, demands Faith, and not Science. The moon increscent and decrescent appears as a charge in the families of *Balswill*, *Destures*, and *Gregorie*, and in that of *Delalune* decrescent. Now we come to the largest luminary of all, namely, the Sun. The sun, of course, occupies in the armorial field a position akin to that of the lion and the

eagle—each supreme in its respective way—and is utilised as the regal symbol, reflecting all the splendour and glory of majesty. Lower mortals, however, as in the other two cases, were frequently allowed to embrace it. The sun is usually borne *in his glory* or *splendour*, that is to say with a human countenance, and rays (sixteen or more), alternately straight and waved. Rays of the Sun are occasionally borne singly, and are so in the ancient rolls, but more frequently they are represented issuant from charges, when the term *radiant*, *rayonne*, or *rayonnant* is used. It is not improbable that some families have adopted it on account of the play on the name such as *Thompson*, *Johnson*, etc. In the arms of *Richmond*, a sun in his glory is figured, and in those of *Delahay*, the same orb in splendour. Amongst other insignia, the Lincolnshire house of *Pearson* also displays the sun in its splendour, whilst on an azure field, a sun in splendour of gold constitutes the civic insignia of the town of Banbury, where the cakes come from; *Nicholson*, an Irish family, exhibits three suns in glory, and on the shield of *Hill*, of Edinburgh, is visible the sun rising from behind a hill. The feudal coat of the Lordship of Cardross exhibits an eagle displayed looking at the sun in its splendour. A radiated sun appears in the arms of *Gason*, Kent (*temp.*, King Henry VIII.), seven suns in those of *Elham*, and a sun counterchanged in those of *St. Clere* of Devon. The sun or

moon, when borne eclipsed, is drawn exactly as when in his glory, or in her complement, but sable. The shield of *Welday* exhibits a sun eclipsed in the dexter chief issuing beams, or, on a field argent, and that of *Dyson*, the sun half eclipsed, that is per pale sable and or. The sun-flower appears only in one English coat of arms, and in this case the family is of a foreign extraction, namely, that of Florio, originally of Spain, granted 1614, which displays, *azure, a sun-flower, or, issuing from the stalk, sprouting out of his leaves vert; in chief, the sun in splendour proper.*

Catherine de Medici, amongst several other schemes, bore the device of a comet crowned, with the legend, "Prudence is greater than Fate."

Laslio Orsini bore the constellation of the Little Bear, with the motto, "As in Heaven," implying that as the Little Bear never hides itself in the ocean, so he on earth will never descend to any low action. The Polar star never sets. "None more watchful than he." Mary de Medici, also bore a star, with the adage, "Dear, though afar." Stars figure in the arms of Cardinal Mazarin (*ob.* 1661); as a device he took from these three stars with the motto, "He left by valour, the boundaries of valour." Also he took a lictor's fasces, and the stars, with the legend, "Prudence is eminent in war." After the peace of the Pyrenees, he adopted the same stars, with the motto, "From these all

serenity." Amongst the various insignia of Clement IX., who died of grief at the taking of Candia by the Turks, was the heavens studded with stars, with the maxim, "In speed that he may succeed." King Peter of Portugal, (*ob.* 1357) displayed the star of the Magi, with the significant motto, "It shows the ways." John, King of France, the prisoner of Poitiers, had two swans for his supporters, and took as his device a star crowned, with the motto, "Stars show the way to Kings," in allusion to the star that led the three Kings to Bethlehem. After the example of that of Edward III., who had instituted the Order of the Garter, John established that of the star. The knights wore no collar, but on their mantle was embroidered a blue star, charged with the initials of the King's motto. They also wore a ring with a star enamelled upon it. The great Captain, Andrea Doria, of whom mention has already been made, had a further device of a star with rays, surrounded by arrows, with the motto, "Show me Thy ways, O Lord." When he conducted Charles V. to Galeta, on the fourth galley, which was his, was displayed this insignia.

Abroad, the *globe* figured largely. Philip II., husband of Mary of England, amongst other symbolic items, displayed the terrestrial globe, of which half is in darkness, with the legend, "The rest is given." Again, he took the device of the world, with the motto, "With Jove," from

Virgil. Francesco Maria, Duke of Urbino, mention of whom has already been made, caused to be stamped upon his money the spheres with the earth in the middle, and the motto from Ovid, "Poised by his own weight," that is, he would govern himself and maintain himself by his own strength. In the following instance, the globe was made use of in a more practical manner. The "Great," or the "Fortunate" King Emanuel displayed a terrestrial globe, with the motto, "Thou hast first encompassed me." Emanuel was the great promoter of geographical discovery; under his reign, Vasco de Gama, first doubled the Cape of Good Hope (1497), and reached the Malabar Coast; Cabral sailed to Bengal (1500), and secured this great possession to Portugal; Almaz de Albuquerque and Correa, made conquests and establishments in the East, and for this rapid increase of the prosperity and power of Portugal King Emanuel has justly deserved the epithet of the Great. In 1396, Martin I., King of Aragon, bore the figure of victory seated upon a globe with the motto, "Not in darkness." The device of Raffaelle Priario, Cardinal San Giorgio (*ob.* 1524), was the helm and the globe, with the motto, "This is my work," meaning that in order to execute his great designs, he should have been invested with the government of the world, should have been made pope. The device is placed in every part of his palace at Rome. He

was great nephew of Sixtus IV., under whose directions he acted a prominent part in the conspiracy of the Pazzi. He aspired to the papacy, but the election of Leo X. put an end to his ambitious hopes, and being implicated in the conspiracy of Cardinal Alfonso Patrucci against that Pope he was degraded, but afterwards pardoned and retired to Naples till his death. His magnificent palace, built by Bramante, is one of the finest monuments of the renaissance of Rome.

The Saint King of Castile, Ferdinand III., 1230, also adopted a helm and a globe, with the motto, "Thou the pilot." Francis II. of France, already alluded to, amongst other insignia, had a dolphin with the terrestrial globe, encircled by the diamond ring of the Medicis and the crescent of Henry II. From the midst issue branches of the palm and olive, emblems of victory and peace, with the legend, "I will rule the world with my father's virtues," *i.e.*, those I have inherited from him. Francis thus united the devices of his father and mother, signifying by the diamond the firmness and virtue with which he would rule the world.

On the medals of Francis appear two globes, the one celestial and the other terrestrial, with the appropriate idea, "One world suffices not," a sentiment of piety, not of ambition. John II., sixth Duke of Bourbon, made use of the sagittarius, as we learn from a M.S. in the Imperial Library at Paris. His arms are supported in

one place by mermaids; in another by a sagittarius. During the troubles in France Charles Emanuel, Duke of Savoy, 1636, seized the marquisate of Saluces, and caused money to be coined, upon which was the constellation of the sagittarius, or centaur, having the crown at his feet, with the motto, "Observe the opportunity," meaning that having found a crown, abandoned by the disorder of France, he had availed himself of the opportunity of possessing himself of it. As already mentioned, Stephen of Blois is said to have borne a sagittarius as his badge, because he ascended the throne when the sun was in the sign of Sagittarius; or by others, because he gained a battle by the aid of archers. His arms are described as gules, three sagittarii. These are blazoned half men and half lions. The moon provides some notable foreign examples. Henry II., of France, had for supporters two angels, and subsequently two greyhounds. When Dauphin, he adopted the special device by which he was distinguished—a crescent with the motto, "Until it fill the whole world," implying either that until he inherited the crown, he could not display his full glory, or else, that as the moon gradually increases until it fills the whole circumference, so he would not stop in his career until he filled the world with his renown. Henry bore the crescent variously disposed, sometimes three interlaced, sometimes one only placed upon his escutcheon. He ordered the

cloth-of-silver mantle of the Knights of St. Michael to be embroidered with his device, of the three crescents interspersed with bows and quivers, and some with tongues and flames of fire. The arms of the family of Piccolomini of Siena are *argent, a cross azure, charged with three silver crescents*, from whence many of their devices were taken. Nicolo bore a crescent, with the words, "Without spot"; Ascanio, with the motto, "The full moon near at hand," in expectation of being raised to the pontificate. Enea Silvio Piccolomini (Pope Pius II.), and his nephew Francesco (subsequently Pius III.), both adopted the crescent with the legend, "Formerly full." Claude de France (1524), first wife of Francis I., daughter of Louis XII. and Anne of Bretagne, was styled by her subjects, the "Good Queen." She took for her device a full moon, with the motto, "White to the white," or "Pure to the pure," meaning that as the moon, deriving its light from the sun, can add no brilliancy to that luminary, so she could add nothing to the fame and renown of her husband.

Henry, the young Duke of Brunswick (*ob.* 1568), bore the moon with the legend, "Light in Darkness"—the character of Faith. And Clemente Piccolomini paraded the herb *Lunaria*—moonwort, or honesty—and the moon, with the words, "Thou to me whatsoever." Before, however, abandoning our fertile astronomical-heraldic suggestions, two instances of the

eclipse of the moon might be cited. Again, poor Mary Stuart! Amongst her catalogue of pathetic devices, occurred eclipses of the sun and moon, with the poignant motto, "She taketh from herself the light she envies," glancing, as may appear, at Queen Elizabeth, figured as the eclipsing moon. Scarcely less applicable pathetically to her own sad case is Brennus's balance, a sword cast in the scale to weigh gold, the motto, "What remaineth for the vanquished but misery." The famous Cardinal Ippolito de Medici (*ob.* 1535), nephew of Leo X., who was styled "The Magnificent," had several badges, one of which was the eclipse of the moon, with the legend, "Hence I shall at some time struggle out,"—as one who hoped to extricate himself from unfavourable affairs—"mine is only a temporary eclipse." The Cardinal was the patron, companion, and rival of all the poets, the musicians, and wits of his time. Without territories and without subjects, he maintained at Bologna a court far more splendid than that of any Italian potentate.

Music now suggests itself. At first, one would hardly think there was any association between Heraldry and Music, but there is a considerable one.

The *Music*, or Song-book, borne by the Parish Clerks of London, is of oblong form. Musical lines also occur, consisting of five parallel lines of music extending across the shield horizontally.

The Company of Parish Clerks was incorporated A.D. 1233, and its arms were granted in 1582. These consist of, *azure, a fleur-de-lis, or, on a chief gules, a leopard's head between two song-books of the second, stringed vert.* In 1760 a curious shield was bestowed upon *Tetlow* of Lancaster—*azure, on a fesse argent, five musical lines sable charged with a rose gules, and two escallops of the third in chief.* In the arms of the London Academy of Music, an open music-book was exhibited.

Mention of the harp has already been made.

We also discover the Jew's-harp, but it is doubtful if it is not meant, as the name of the bearer implies, for a *scoop—argent, a Jew's harp, or scoop in bend sable between six laurel leaves of the last*, is borne by *Scopham*, Co. Lincoln.

The fiddle, or violin, is found named in a few coats of arms. It should be drawn with the handle downwards. Three treble violins figure in the achievement of *Sweeting*, and the same number in those of *Suttie* and *Sueting*.

The organ-pipe, with the fife and flute, make a little show. In the arms of *Piper*, three pipes occur, and in those of *Pipe*, two fifes, or sack-buts. *Elliott* displays, amongst other things, a shepherd's flute, several families of the name displaying flutes and pipes together. The organ-pipes are visible in the escutcheon of Lord Williams of Thame; also in those of *Delafife*, Co. Derby, and *Neville*.

The trumpet is found not infrequently in the older Rolls of Arms, and has several shapes. Sometimes it is drawn *flexed*, taking the shape of the letter "S." The trumpet in the insignia of the Benedictine Abbey of Athelney is shaped like a cow's horn. In the reign of Edward II., Monsieur de *Trompintone* bore two golden trumpets. In the ancient brass of Roger Trumpington, *ob.* 1289, in Trumpington Church, Cambridgeshire, are seen, *azure, two trumpets in pale between twelve cross crosslets, or.* This instrument is indicated in the arms of the families of *Neyville*, or *Neville*, *Thunder*, *Hodding*, and *Wadnefont*. With the trumpet may be classed the *haut-boy*. In the arms of *Bourden*, three are seen, and in those of *Nevill*, two. Then there is the bugle-horn, or *hanchet*. This may be garnished with encircling rings. It is usually stringed—that is, suspended by strings. It is borne as an artistic charge in the achievements of several houses, such as *Varneck*, Baron Huntingfield, who has three; *Dounes*, *Burnet*, *Haule*, and *Hunter*. The hunting-horn is often represented as the bugle-horn. It figures in the arms of *Kineland*, and *Nevill*. Both horns are eloquent of the fray and the chase. The cornet is named in some works, but it must be intended for a coronet. In Heraldry, in fact, all the Arts and Sciences are memorialised and perpetuated, not as mere practical figures, but as characters invested with history, poetry, and symbolism.

PART V.

PART V.

The Influence of Heraldry upon Art and Architecture, Archæology and Genealogy.

The ancient system of Armorial Bearings possessed a distinctly dual character. It embodied not only a Science, but an Art, and the record of its two-fold aspect provides one of exceeding interest and beauty.

The exaltation of the system to a Science was coincident with the dawn of the greatest era of Mediæval Art, and simultaneously the process and practice of representing Armorial devices pictorially attained to the height of a splendid Art—the Art of Blazonry.

Heraldic limning, always essentially decorative, was as peculiar and as appropriate to the Science which it co-ordinated as it was profoundly artistic. It comprised a happy combination of natural and artificial figures, illustrated in a distinctly conventional style, and was intensely eloquent and descriptive of the truly Armorial spirit and feeling then alive.

Of this very noble art, many fine and original examples remain; in glass, brass, tiles, illuminations, monuments, and architecture, where they occur as beautiful and fitting accessories and

ornaments and are to be found in great variety.

But rich and beautiful as many of these instances unquestionably are, it was in the designing of Seals that the Art of Armorial Blazonry reached the zenith of its extraordinary perfection. As a consequence of its application to their manufacture, it produced some of the most consummate works of mediæval times. A large number of examples, revealing great beauty in conception and remarkable richness of composition, chiselled in excellent spirit and delicacy, are discoverable amongst the seals of an armorial character which remain to us. The style and splendour of the art as exemplified by them is unequalled. Their designers were masters of blazonry, and their creations are well appraised as its most beautiful examples.

The designs of many of these seals exhibit several accessories in their composition which are at once appropriate, beautiful, and striking. Chief amongst them are the various features of Gothic architecture.

When the manifestation of the Gothic spirit in architectural forms of superlative beauty commenced, all branches of contemporary Art naturally fell under its influence. And from the earliest years of its establishment as a definite Science and Art, an intimate association was instituted between Heraldry and architecture, an association which was perfect since the spirit of the one was in complete accord

with that of the other. Into the composition of Armorial Seals, delicate Gothic traceries were freely introduced, and blazons were frequently set in, or elaborated by, cusped windows, arches, spandrils, and panels; cinquefoils, quatrefoils, diamonds, squares, and other patterns. Thus, the Art of Blazonry came to be, though incidentally, singularly illustrative of the forms of Gothic architecture.

Since seals constituted the only means of authenticating documents, being attached to those of trivial, as well as of large importance, and employed by every individual and corporation of standing and substance, of all contemporary Arts that which involved their manufacture was perhaps the most fertile, and in its ramifications the most far-reaching. And apart from the Armorial aspect, of all the numerous and varied forms in which mediæval art in general found expression, none exceed seal engraving in richness or beauty.

Compared with all the others, save architecture, it projected prominently as the most chaste, the most finished, and the most perfect.

Armorial seals, indeed, combine a rich and spirited delineation of the Art of mediæval blazonry which is absolutely unique with a beautiful illustration of the components of Gothic architecture and Gothic ornament—a pageant of one of the finest arts of mediæval times.

We have said the richness and beauty of mediæval seal engraving were surpassed by no other medium through which Art of that epoch found expression. Likewise, no other expression of Art contemporary exceeded it either in attractiveness or interest, and none possesses a title to higher appreciation. And of the various remains around which History and Archæology foregather, not a single class can be maintained worthy of closer study than the heritage of originals and impressions which it has bequeathed to us.

These equally interesting and important relics, which exist in large numbers and great variety, constitute perhaps the most extensive, and amongst the most valuable, antiquarian remains which we possess, a circumstance due to the legal importance anciently attached to seals.

The archæological value of seals has long since been scientifically recognised. Through their designs they afford evidence of unquestionable importance regarding points and details which, but for them, would be obscure or ambiguous. They perpetuate and illustrate circumstances and conditions and sympathies long obsolete, and reflect innumerable features of life as it obtained in mediæval times. They are fraught with facts of consequence, and record history with the unswerving fidelity of the chisel, and it is upon these grounds that their claims to wider study rest. Further, their study opens up various

other fields—the importance of which may be less, but the interest of which is undeniably great—and in the many captivating themes upon which they touch, lies the fecundity of their interest, and the width of their attractiveness.

From the point of view of archæology, the chief features of armorial seal design are naturally heraldic and genealogical, but whilst they suffer in this regard by comparison with seals of certain other kinds, they yet convey in no small degree facts of importance, constitute information of value, and shed a vivid light upon old-time terms and customs, and, moreover, bear reference to several subjects of varied interest.

As history and the genealogical, ecclesiastical, and topographical records of the Middle Ages show, certain families by alliance became connected with the Royal houses and with the peerage, baronage, and knightage of England. Other houses became similarly associated with the nobility by the elevation of particular of their members to specific dignities, whilst other families became attached to the episcopate and to abbeys through the election of certain of their ranks to bishoprics and abbacies. Likewise, others, by possession or office, became associated with certain territories and districts, and were thus linked, through foundation or donation, with various monastic establishments.

In illustration of such association, a few

examples will suffice. The family of *Warrenne* became connected with royalty through the marriage of Joan, grand-daughter of Edward II., with John de Warrenne, Earl of Surrey, and that of *Ufford*, by the marriage of Sir Ralph de Ufford and Matilda of Lancaster, the widow of William de Burgh, Earl of Ulster, and mother of Elizabeth, the wife of Prince Lionel of Clarence. The houses of Courtenay and Beauchamp are respectively linked with the Earldoms of Devon and Warwick, and the races of Spencer and Skirlaw are consecutively associated with the Episcopates of Norwich and Durham, through the elevation of Henry Spencer (a grandson of the unhappy favourite of Edward II.) to the first, and of Walter Skirlaw, A.D., 1386, to the second. The family of Chaworth is historically connected with the monastery of Amesbury, and that of Mowbray with the Priory of Axholm, whilst those of *Bryan* and *Pillesden* are linked with the Boroughs of Tenterden and Dartmouth. All these associations and connections, with countless others, are illustrated in armorial bearings.

In order that they might address themselves readily and easily to people of mediæval times, a large number of early armorial devices were selected primarily on account of their allusiveness in sound or form to, or by their association with, the names of persons, dignities, and places, and instances of this character, on account of

their symbolism and meaning, possess an unusual interest.

The varied and important alliances and associations of certain houses with royalty and nobility, and also with episcopacy, monasticism, and topography, to which we have referred, are remembered and perpetuated by armorial devices recorded on seals.

Heraldic achievements, however, are not only discoverable upon seals of a purely armorial character. As already indicated, heraldic shields frequently constituted an important accessory in design generally. All classes of seal, Royal, Baronial, Episcopal, Monastic, Borough, etc., contribute achievements of this character. Mention has already been made of the influence of Heraldry upon architecture, stained glass, panels, sepulchral monuments, tiles, illuminations, etc., but each of these subjects would require a volume apiece. Here, we will just regard a few of these artistic topics.

The Heraldry of the coinage, in addition to the shields of arms of successive Sovereigns, exemplifies the changes that have taken place in the form and adornment of the Crown, and it also is rich in various badges and devices, having an historical significance. In coins, the royal shield is sometimes quartered by a cross charged upon it, as in the silver penny of Edward VI. A mediæval ship, having a sail covered with Heraldic blazonry, appears on the *Noble*—a

coin worthy of its name. A figure of the King in armour, not particularly well proportioned to the size of the vessel, his sword in one hand, and his shield of arms in the other, is also represented in these fine examples of mediæval numismatic art. A ship without any sail, but in its stead charged with the Royal shield, heightened by a cross, forms the reverse of another excellent coin, the *Angel*, the obverse bearing a figure of St. Michael, with his lance thrusting down the dragon. The angel of Edward IV. on either side of the cross has the initial E and the white rose of York. The inscription reads —in Latin, of course—"By Thy Cross save us, O Redeemer Christ!" A crowned Rose, with a Royal cypher, is another favourite device, as in the shilling of Henry VIII., with the legend, "I have placed God before me, as my helper." Such are a few examples of the early Heraldry of English coins. More recently, and particularly in our own coinage, Heraldry and art have declined together, so that feeble designs, but too commonly executed with lamentable inconsistency, are associated with heraldic inaccuracies which continue uncorrected to this day.—Witness the tressure of Scotland always incorrectly blazoned on the Royal Shield, and poor Britannia sitting forlorn on the copper and bronze coinage, as if conscious of being constrained to display on her oval shield an obsolete blazonry, that

places the reign of Edward VII., in the eighteenth century.

The influence of Heraldry upon the art of seal engraving has already been dealt with at sufficient length. But here should be mentioned a beautiful instance, a richly traceried seal bearing the arms of John, Lord Bardolf, of Wormegay, in Norfolk, about A.D. 1350. This seal is a splendid specimen. It displays the achievement of Bardolf, namely, *azure, three cinquefoils, or.*

Gothic monuments, and in common with them, their successors of the Renaissance abound in every variety of armorial blazonry. And fine examples of heraldic monuments are no less abundant than are the shields and other insignia that appear on particular memorials. The principles which directed the selection of shields to be introduced into the composition of early monuments are worthy of careful attention; and the same remark is no less applicable in the case of architecture. We must be content to specify a very small group of heraldic monuments of especial interest and value. In Westminster Abbey: the monuments of Queens Eleanor of Castile, Phillippa of Hainhault, Elizabeth Tudor, and Mary Stuart; the monuments of Edward III. and Henry VII., and those of Eleanor de Bohun, Duchess of Gloucester, the Countess of Lennox, the Countess of Derby, the two De

Valences, Earls of Pembroke, Edmund, Earl of Lancaster, Lord Bourchier, and Sir Giles Daubeney, K.G. In Canterbury Cathedral the monuments of the Black Prince, and of Henry IV. and Joanna of Navarre. In Salisbury Cathedral the monument of Earl William Longspeé. In St. Alban's Abbey the monuments of Humphrey, Duke of Gloucester, and of the Abbots Wheathampstate and Ramsay. Also other fine monuments in the churches of Aysyng in Norfolk, Ewelme and Northleigh in Oxfordshire; King's Langley, in Hertfordshire, and Cobham, in Kent; in Beverley Minster, and in the Beauchamp Chapel of Warwick.

In the illuminations of the Middle Ages Heraldry has a place of honour; and in the revival of that early art, which is held in such high estimation at the present day, Heraldry ought to occupy a position of corresponding importance. This implies in the illuminators of to-day some knowledge of Heraldry, and at least some degree of familiarity with good early examples.

In the ornamentation of early encaustic or inlaid pavement tiles, shields of arms and various heraldic devices frequently occur, and in many examples the shields of arms are arranged with much skill and in excellent taste to form decorative compositions in combination with foliage and traceries. Numerous heraldic tiles of a very interesting character remain in the Cathedrals of

Worcester, Gloucester, and Exeter, and in the churches of Great Malvern, King's Langley, the abbey church of St. Alban's, and many others. The devices upon these tiles are frequently reversed, evidently the result of the neglect to reverse the designs upon the original dies or stamps.

Heraldic blazonry was highly esteemed in the Middle Ages as a becoming decoration of personal costume. The knights wore their *coats-of-arms* embroidered on tabards or surcoats, and they carried and used their *shields of arms*, and their armorial insignia were displayed upon their weapons and upon the various accessories of their personal equipment. The ladies adapted this usage in their own costume, and they also wore *mantles* and dresses of arms, and many of their personal ornaments were strictly heraldic.

PART VI.

PART VI.

The Influence of Heraldry upon Poetry and Literature—Scott.

Of the features which distinguish the poetry of Scott none, perhaps, surpass in cogency or beauty that which displays an heraldic view. Scott is almost pre-eminently the poet of the blazoned shield. The influence of Heraldry upon his verse is evident to the least observant—throughout, passages, some of exceeding brilliancy, occur with a frequence which renders this perception keenly susceptive. Of its significance none ever enjoyed an acuter perception, or of its occult grandeur a higher comprehension. His knowledge of the theme, as his poems evidence, was indeed recondite; its entire resources, origin, mission, tradition, and laws were at command. In recounting incidents and situations in which it is involved, whilst by its aid enhancing the grace and charm of his work, he has unfolded the "mystic sense" of the science, and set it to melody. Its unwieldy technicalities and perplexing vocabulary exchange their harshness,—without deterioration of either or the tenor of the subject, but rather to its lucidity and conse-

quent appreciation—for language and phraseology the most exquisite and happy. To aim at beautifying Heraldry is to attempt the vain, but to disclose its beauties which are somewhat obscured is far otherwise. This Scott achieved, and more: he has revealed to us the magnificent union of minstrelsy and heraldry which affords such abundant possibilities.

As we scan the poems we discover arms, or their elements—in distinctive instances linked to personal cognomens, thus manifesting their affinity; casually, cognizances presented alone suggesting designations, and evincing their synonymity. In certain blazons, too, we find their two-fold sense (*i.e.*, heraldic and figurative) explicitly articulated, but it is not merely in treating specific devices the poet's learning and perception of Heraldry are displayed—throughout his verse both are tacitly expressed.

The period of the poems, and the nature of the events therein narrated, it may be urged, are amenable for those frequent and marked armorial passages to which we have alluded. This is correct in part only. To illustrate precisely the eras, situations, and incidents treated, the introduction of heraldry as a concomitant—a piece of historic detail—was, of course, indispensable; that in exercising it the poet did so artistically was inevitable; but neither consideration is answerable wholly for that prominence bestowed in the poems upon Heraldry and that exaltation

of the science which palpably they affect. Therein we discover the personality of the man—not the poet—and his less dominant characteristics are revealed to us in a manner which no other trait of his work imparts so vividly. To demonstrate this is not difficult. The spirit of Heraldry comprises, *inter alia*, the creation of brilliant races above the mediocre—the triumph of lineage—and a mechanism employed to perpetuate their conspicuous achievements. An immense pride of ancestry, allied with an over-ruling ambition aimed at the elevation of his race, constituted the ascendant trait in the character of Scott—the rude awakening from his dream forms a melancholy chapter in the history of letters. In a degree, Heraldry typified this peculiarity; moreover, it proffered a convenient vehicle for its expression; upon his verse, therefore, its employment as an historical element being essential, it was bound to leave an impress which, regarded as a concomitant alone, it would not have effected so graphically. Hence Scott's frequent use of Heraldry is in no diminutive measure—and that obvious elevation of the science indicated entirely—based upon heredity and temperament (he being the descendant of a noble house and fanatically imbued with its pride), and that overwhelming desire to magnify his race which possessed him. Outside these considerations his knowledge and comprehension of the science were undoubtedly nurtured by his

pronounced tastes, by that knowledge of history, poetry, and romance for which he was renowned, and, further, by his particular regard for relics of the past, of which Heraldry was neither the least beautiful nor the least glorious. Hailing the ruins of Crichtoun Castle, he exclaims:—

"Oft have I traced within thy fort,
Of mouldering shields the mystic sense,
Scutcheons of honour or pretence,
Quartered in old armorial sort,
Remains of rude magnificence."

An entire analysis of passages distinctly or remotely heraldic is not here feasible. We, therefore, select the more striking to illustrate the armorial mien of the poems, and demonstrate the point we have essayed to establish. Amongst those of a national caste the fine description of the Scottish standard demands precedence.

"Highest and end-most was descried,
The royal banner floating wide;
The staff . . . bent beneath the standard's weight,
Wherein the western wind unrolled
With toil the huge and cumbrous fold,
And gave to view the dazzling field,
Where, in proud Scotland's royal shield,
The ruddy lion ramped in gold,"

on Flodden's fatal field, however;

"Where shiver'd was fair Scotland's spear,
And broken was her shield,"

the "ruddy lion" hung its head, and in connection with the delineation above the following is mournfully significant:

"Afar the Royal Standard flies,
And round it toils and bleeds and dies,
Our Caledonian pride."

The dedication to Erskine breathes the patriotic spirit. When the poet in reverie lay "stretched upon the floor," and fought again "each combat o'er," he saw that,

". . . . Onward still the Scottish Lion bore,
And still the scattered Southron fled before."

"From the donjon tower on high, the men of Carrick" could descry:

"Saint Andrew's cross in blazonry
Of silver waving wide."

And the gorgeous collar of King James when he greeted Marmion, was, we are told,

"Wrought with the badge of Scotland's crown
The thistle brave of old renown."

Whilst Marmion tarries at an inn, the host in relating his marvellous tale tells how—

. . ." On the north, within the ring,
Appeared the form of England's king;
Who then a thousand leagues afar
In Palestine waged holy war;
Yet arms like England's did he wield,
Alike the leopards in the shield."

Allusions to the English ensign are numerous and, as the succeeding instances, telling. In Branksome Hall knights and squires, yeomen and mail-clad men are assembled.

" Why watch these warriors armed by night?
They watch to hear the blood-hound baying;
They watch to hear the war-horn braying;
To see St. George's red cross streaming.". . .

Whilst all the national armorial figures are vigorous and majestic, it is in treating personal blazonry that the poet is happiest. It would be difficult indeed to discover a passage more beautiful than that descriptive of the device borne by Scott of Thirlestane—to whom a charter was granted entitling him to bear a tressure of fleurs-de-lis, identical with that enclosing the " ruddy lion " of Scotland, with a bundle of spears for a crest—and the memorable incident whence it issued. " From fair St.

Mary's silver wave" to Branksome came this valiant warrior.

"His ready lances Thirlestane brave
Array'd beneath a banner bright.
The tressured fleur-de-lis he claims
To wreathe his shield, since Royal James,
Encamped by Fala's mossy wave,
The proud distinction grateful gave.
For faith 'mid feudal jars;
What time, save Thirlestane alone,
Of Scotland's stubborn barons none
Would march to southern wars;
And hence in fair remembrance worn
Yon sheaf of spears his breast has borne:
Hence his high mottoe shines revealed—
'Ready, aye, ready,' for the field."

The *Kerrs* of Cessford bore *vert, on a chevron between three unicorns' heads erased argent, three mullets sable*, with a unicorn's head for crest; the *Scots* of Buccleuch, *or, on a bend azure a star of six points between two crescents of the first.* When the heir of the latter "pursued his infant play"

". . . The gray warriors prophesied,
"How the brave boy, in future war,
Should tame the unicorn's pride,
Exalt the Crescent and the Star."

The *Cranstouns*, in obvious relation, bore as

a crest *a crane dormant, holding a stone in its foot.* William of Deloraine, returning from his weird mission, meeting Lord Cranstoun,

". . . Marked the crane on the Baron's crest"—

unfortunately, however, it followed, for William of Deloraine. The famed cognizance of the illustrious house of Douglas is often and gracefully alluded to. From Branksome's towers "to Branksome's aid" was seen "the advancing march of martial powers"

"The Bloody Heart blazed in the van,
Announcing Douglas, dreaded name!"

Of Ellen Douglas the minstrel sings:

"Loveliest and best,
Cause of every gallant's sigh,
And leading star of every eye,
And theme of every minstrel's art,
The Lady of the Bleeding Heart."

When Douglas, in his retreat, learns that the "tyrant of the Scottish throne . . . now hither comes he sorrowful, but undismayed," exclaims:

"Poor remnants of the Bleeding Heart!
Ellen and I will seek apart
The Refuge of some forest cell,"

When Roderick Dhu loyally rejoins:

"... Blasted be yon pine,
My father's crest, and mine,
If from its shade in danger part,
The lineage of the Bleeding Heart."

Concerning Archibald Douglas, King James to Marmion thus unjustly speaks:

"A chief unlike his sires of old,
He wears their motto on his blade,
Their blazon o'er his towers displayed;
Yet loves his sovereign to oppose,
More than to face his country's foes."

The home of the family, Tantallon Castle, now in ruins, is vividly described. We quote from the delineation:—

"Above the rest, a turret square,
Did o'er its Gothic entrance bear,
Of sculpture rude, a stony shield;
The Bloody Heart was in the field,
And in the chief three mullets stood,
The cognizance of Douglas' blood."

To Branksome's aid, too, came that renowned freebooter, Scott of Harden,

" . . . With many a moss-trooper, came on;
" And azure in a golden field,
The stars and crescents graced his shield,
Without the bend of Murdleston."

Sir Brian Tunstall, ycleped " the Undefiled," wore white armour, and sustained a shield of the same. Fighting on the English side he fell on Flodden. Whether the epithet was suggested by the colour of the armour, or originated from his loyal and knightly character, is unknown; but judging from the passages in relation to him, which are clearly figurative, we infer the latter incentive was entertained.

" Amid the scene of tumult high
They saw . . .
. . . Stainless Tunstall's banner white,"

but,

". . . Fortune on the right,
With fickle smile, cheer'd Scotland's fight.
Then fell that spotless banner white."

Finally,

" Tunstall lies dead upon the field:
His life's blood stains the spotless shield."

Nothing could be more intensely poetic than the second line of the last quotation. The accomplished Sir Giles de Argentine, who was

contemporaneous with Bruce, bore a cross, gules.

"Alone de Argentine,
Yet bears on high his red-cross shield."

He received his death-blow:

"The squadrons round free passage gave,
The wounded knight drew near:
He raised his red-cross shield no more."

To the question of Norman, heir of Armandane, Malise makes answer:

"At Doune, o'er many a spear and glaive,
Two barons proud their banners wave.
I saw the Moray's silver star,
And marked the sable pale of Mar."

King James apostrophising the loyalty of the people of Stirling and their love for the Douglas was checked by the appearance of a harbinger, and exclaims:—

"But soft, what messenger of speed
Spurs hitherward his panting steed?
I guess his cognizance afar—
What from our cousin, John of Mar?"

To Rhoderick Dhu, in durance vile, comes the minstrel with tidings of the fight. He bids

him tune and sing. Acquiesing, he chants:

"... I see the dagger crest of Mar,
I see the Moray's silver star,
Wave o'er the cloud of Saxon war
That up the lake comes winding far."

The device of the Howards, as is well known, is a lion argent. At Branksome,

"Each chief around leaned on his spear
To see the pursuivant appear;
All in Lord Howard's livery dressed,
The lion argent decked his breast."

At the proposition of Lord Howard, the fierce Dacre is wroth.

". . . 'Yet hear,' quoth Howard, 'calmly hear,
Nor deem my words the words of fear;
For who in field or foray slack,
Saw the blanche lion e'er fall back?"

On Flodden was seen

". . . Edmund Howard's lion bright,"

And with Tunstall's "spotless banner white
The Howard's lion fell."

The heraldic element in the relation it bears

to Marmion in the poem of that name is not only full of charm and elegance, but particularly striking. His career—the splendour of his reputation, the cause of its decline, and his fitting end—is typified throughout by the course of the falcon crest to a degree that, from an armorial analysis alone, we can almost comprehend it. Distinct from its heraldic significance, from history, or fiction, no finer illustration of knight-errantry, with its attendant conditions, or contemporary picture than the delineation of Marmion and his career affords could be adduced. The fact that the leading figure of the poem is purely an imaginary one by no means reduces its heraldic value. At Norham Castle Marmion arrives:—

"Well was he armed from head to heel,
In mail and plate of Milan steel;
But his strong helm of mighty cost,
Was all with burnish'd gold emboss'd.
Amid the plumage of the crest,
A falcon hovered on her nest,
With wings outspread, and forward breast;
E'en such a falcon on his shield
Soared sable in an azure field;
The golden legend bore aright,
'Who checks at me, to death is dight.'
Blue was the charger's 'broidered rein,
Blue ribbons decked his arching mane;
The knightly housings' simple fold
Was velvet blue, and trapp'd with gold."

Of Marmion's men-at-arms attendant,

"The last and mightiest of the four
On high his forked pennon bore
Like swallow's tail, in shape and hue
Flutter'd the streamer glossy blue,
Where, blazoned sable as before,
The towering falcon seemed to soar."

and,

"Last, twenty yeomen, two and two,
In hosen black and jerkin blue,
With falcons 'broider'd on each breast,
Attended on their lord's behest."

Marmion is accorded a royal welcome. Two pursuivants with herald pomp and state,

". . . Hailed him Lord of Fontenaye,
Of Luterward and Semelbaye,
Of Tamworth tower and town;
And he, their courtesy to requite,
Gave them a chain of twelve marks weight,
All as he lighted down.
Now, largesse, largesse, Lord Marmion,
Knight of the Crest of Gold!
A blazoned shield in battle won
Ne'er guarded heart so bold."

Escorting him to the Castle hall,

" . . . The heralds loudly cried,
'Room, lordlings, room for Lord Marmion,
With the crest and helm of gold;
Full well we know the trophies won
In the lists at Cottiswold.
We saw the victor of the crest
He wears with worthy pride,
And on the gibbet-tree reversed,
His foeman's 'scutcheon tied.' "

The scene changes to Lindisfarne, where from " Whitby's cloistered pile " comes the Abbess to hold a chapter, " stern and strict," on two apostates.

" One alone deserves our care.
Her sex a page's dress belied . . .
. . . On doublet breast,
She tried to hide the badge of blue,
Lord Marmion's falcon crest."

In the weird tilt with De Wilton, whom Marmion had wronged, the latter is almost vanquished. To the surprised Fitz Eustace,

" The moon-light did betray,
The falcon-crest was soiled with clay."

Amidst the disorder on Flodden,

" . . . . . High
They saw Lord Marmion's falcon fly."

And, when Scotland's seemed the victory,

"Yet still Lord Marmion's falcon flew
With wavering flight"

But "the scattered van of England wheels," when

". . . Straight up the hill they rode,
Two horsemen drenched with gore,
And in their arms, a helpless load,
A wounded knight they bore. . . .
With dented shield and helmet beat,
The falcon crest and plumage gone,
Can that be haughty Marmion?"

His casque removed, he felt free air—

"Around 'gan Marmion widely stare:
'Where's Harry Blount? Fitz Eustace where?
Linger ye here, ye hearts of hare!
Redeem my pennon—charge again!
Cry, "Marmion to the rescue!" Vain!
Last of my race on battle plain
That shout shall ne'er be heard again!'"

Upon his tomb,

". . . All around, on 'scutcheon rich
And tablet carved, and fretted niche,
His arms and feats were blazed."

De Wilton:

"... Won his rank and lands again;
And charged his old paternal shield,
With bearings won on Flodden Field."

The happy association of Heraldry and architecture is occasionally denoted. Two instances have already been quoted. At Melrose,

"The keystone that locked each ribbed aisle
Was a fleur-de-lys or a quatrefoil."

And the monument at Mortham was

"Carv'd o'er in ancient Gothic wise
With many a 'scutcheon and device."

The delineation of the Champion of Branksome's lady is purely metaphoric:

"Here standeth William of Deloraine,
Good knight and true, of noble strain,
Who sayeth that foul treason's stain,
Since he bore arms, ne'er soiled his coat."

The succeeding, from "Marmion" and the "Lord of the Isles" respectively is likewise entirely figurative:

"... Honour, with his spotless shield,
Rends Honour's 'scutcheon from thy hearse."

The ensuing is adduced to evince the nobility Heraldry presumably confers. Of King James in disguise, it is said:

"His stately mien as well implied
A high-born heart, a martial pride,
As if a baron's crest he bore."

As befitting our generic subject, we conclude this view of Scott and his verse with that regal description of the entry of the Lion King of Arms contained in "Marmion":

"First came the trumpets, at whose clang
So late the forest echoes rang:
On prancing steeds they forward pressed,
With scarlet mantle, azure vest;
Each at his trump a banner wore,
Which Scotland's royal 'scutcheon bore,
Heralds and pursuivants, by name,
Bute, Islay, Marchmont, Rothsay came,
In painted tabards, proudly showing
Gules, argent, or, and azure glowing,
Attendant on a King of Arms,
Whose hand the armorial truncheon held.
On milk-white palfrey forth he paced;
His cap of maintenance was graced
With the proud heron-plume.
From his steed's shoulder, loin and breast
Silk housings swept the ground,
With Scotland's arms, device, and crest

Embroidered round and round.
The double-tressure might you see
First by Achaius borne,
The thistle and the fleur-de-lis
And gallant unicorn.
So bright the King's armorial coat,
That scarce the dazzled eye could note
In flying colours, blazoned brave,
The Lion which his title gave."

Should the incentives upon which we rest the responsibility for that influence we have essayed to depict fail to win our unqualified sympathy, the force and grandeur of its effect challenges our entire admiration and establishes the conviction that Heraldry, not weighed merely as a historical detail, but as an element of poetry, sheds upon it a lustre peculiarly its own.

PART VII.

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How to Reform Heraldry

In an age which boasts many anomalies, there are few more singular, or more provocative of wonderment, than that ambiguous institution known as "Modern Heraldry." If we pause to deliberate upon the varied aspects of the Art-Science in its true sense, arrayed on the one hand with its peculiar origin and embassy, the rigour of its constitutions, its glorious traditions, and the beauty and grandeur which enwreathed it for centuries, and, on the other hand, the contemporaneous uses to which it is put, the laxity of its government, and that universal wantonness and free love, so to speak, in which it is regarded and dealt with, the comparison incites a keen perception of the grotesque. Nor is the sensibility thus limited. We experience the same revulsion of feeling which a giddy masque in the hallowed aisles of a Gothic cathedral would engender within us, and the ultimate effect of our musings is a sense of mingled regret and derision towards the last state of that institution. The Heraldry of to-day exhibits a high vandalism and prostitution, and also a parody of

equal dimensions. It attests the diversion of a noble stream which once meandered through romantic scenery—rugged, perhaps; grand, assuredly—through the glazed earthenware pipe of twentieth century "civilisation." In the age which gave it rise, and those succeeding which saw its unpolluted flow, none but the valiant, the noble, the chivalrous, and the true—those who distinguished themselves by valour on the field and virtue at the court—dared to assume the symbols which were the rewards of those attributes, unless their claim to them was beyond cavil, and they were empowered to do so. To-day, anyone without the slenderest personal merit is allowed, on payment of a fee, to obtain a grant of arms and so become, according to a modern heraldic writer, a true gentleman. But for the restraint it exercises over the assumption of arms, the introduction of the monetary element itself would be infinitely droll, yet this is ineffectual to check the employment of bastard coats, as practically anyone can give fancy rein and assume what he likes.

If it *is* to be esteemed something more exalted than a farce, the present condition of Heraldry demands attention. To preserve its ancient dignity two courses are open, namely: (1) Its entire abandonment owing to its lack of harmony with modern conditions; or (2) to place it on an absolutely fresh basis, subject to arbitrary distinctions and put to uses equally as lofty and

praiseworthy as those which originally obtained. The *spirit* of Heraldry, from an archæological and artistic standpoint, is always fresh, but the utility of the Art-Science is for ever at an end; in other words, its practical uses, save in so far as it serves to distinguish families and public bodies, are no longer of avail. Notwithstanding this, and giving full recognition to the truth that its ancient exercise is dead and incapable of resuscitation, the forces embodied in the Spirit of Heraldry suggest and still find expression, and I am convinced that it may be honourably accommodated to modern conditions and its services well and profitably retained.

Admitting, without further demonstration, their feasibility, the questions now arise—(i.) How are we to effect the rehabilitation of Heraldry, and (ii.) by what means do we propose to adapt it to existing circumstances?

If the restoration of the Art-Science to a position of honour is to be effected, it is expedient, in the first place, that the existing body of arms should be purged, and in the next, so as to render them more estimable, that a limitation should be placed upon further augmentations thereof. The latter proposition, in elucidating, might be dealt with later. To give effect to the former, a Commission of Heralds would have to be appointed to examine every coat of arms now in use, and to scrutinise its legitimacy. To reduce the difficulties that

would of necessity arise, all Armorial Bearings ratified at previous Visitations would be admitted. Those of posterior assumption which are discovered to have been duly matriculated would be confirmed and held as arms of the first class. Such as have been appropriated without license to be thus treated. Where the bearer can establish a *prescriptive* right of two hundred years to sustain an unrecorded coat, the same to be recognised, all such achievements, however, being considered subordinate to the first, and to be styled arms of the second class. Where no such usage can be substantiated, the arms in each case to be rejected as spurious and their continued employment, as well as the further assumption of unadmitted arms, constituted a civil trespass, punishable by fine. As regards corporate Heraldry, a similar investigation to be instituted, and where armorial devices have been adopted without authority, the same regulations to be applicable. These means, if effected, would do much to classify existing armoury.

Having purged the armoury, what measures are to be taken to accomplish an adjustment of Heraldry to prevailing conditions, and to restrain the further expansion of the purified body? I advance several suggestions.

In the first place, the Heralds' College should be made a public institution. By this we mean an institution worked for the public benefit, and not for that of a small clique of officials. To

insure the working of this arrangement, the fees should be paid to the Treasury, as is the case with those of the Lyon, and Ulster offices, and should be on a reasonable scale, and access should be given to the public to the records under similar regulations to those in force in the Department of M.S. in the British Museum, or the Record Office. A calendar of the names of families to whom arms are recorded should be prepared and printed as a Government publication. The officials should receive adequate salaries and be entirely independent of the fees paid.

The present system of capturing wealthy individuals and fleecing them as much as possible in the way of fees would give place to a much more useful one of increasing information and in spreading an interest in the historic and archæological side of Heraldry and Genealogy.

Having set the Heraldic house in order, we come to the all-important question of new-made grants. These should surely be only to persons who have had some distinctive title, order, or office conferred upon them, or armorials be made themselves a distinction for services rendered to the State or the public, and not be at the option of anyone who cares to pay the present high fees.

THE END.

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